

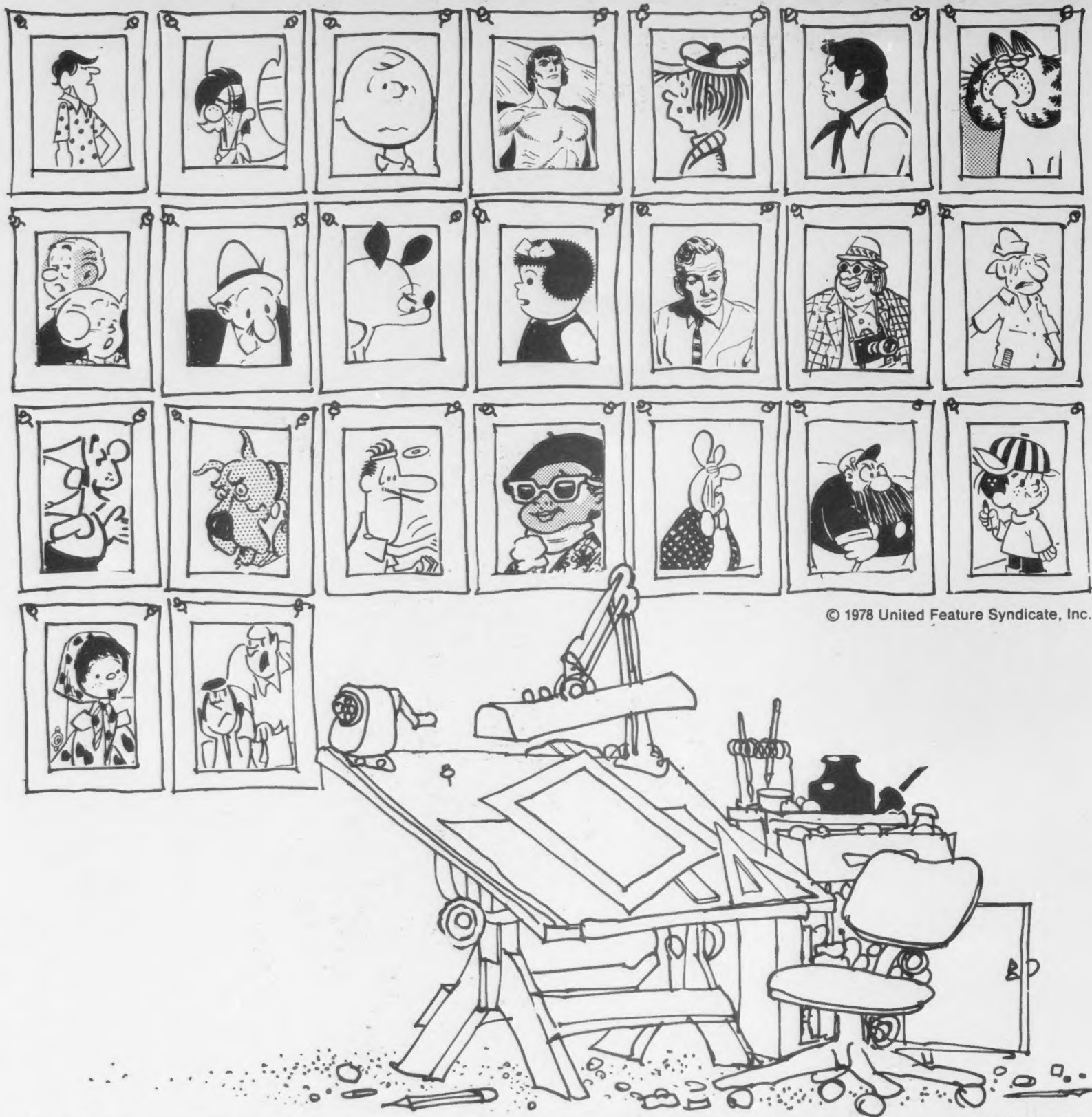
CARTOONIST Profiles



In this issue: Willard Mullin, John Romita & Spider-Man, Bill Blackbeard, Winnie the Pooh, Joe Kubert, Allen & John Saunders, Jerry DeFuccio, Grim Natwick, John Severin, Stan Stamaty, Hilda Terry, Doug Marlette, Jim Berry, Keith Mackenzie, I. Klein, Comic Strip Auction, Mel Calman

No. 39, Sept. 1978 \$3.50

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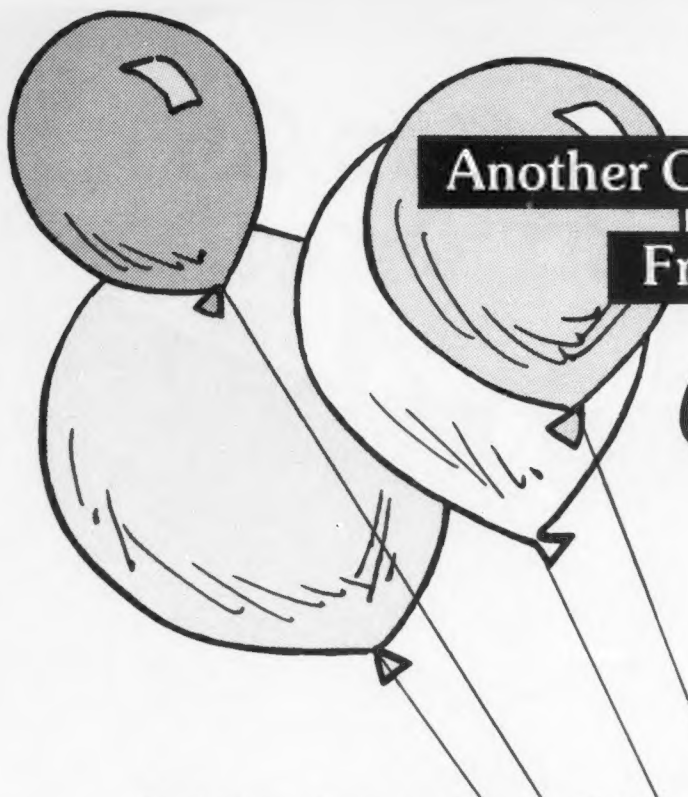
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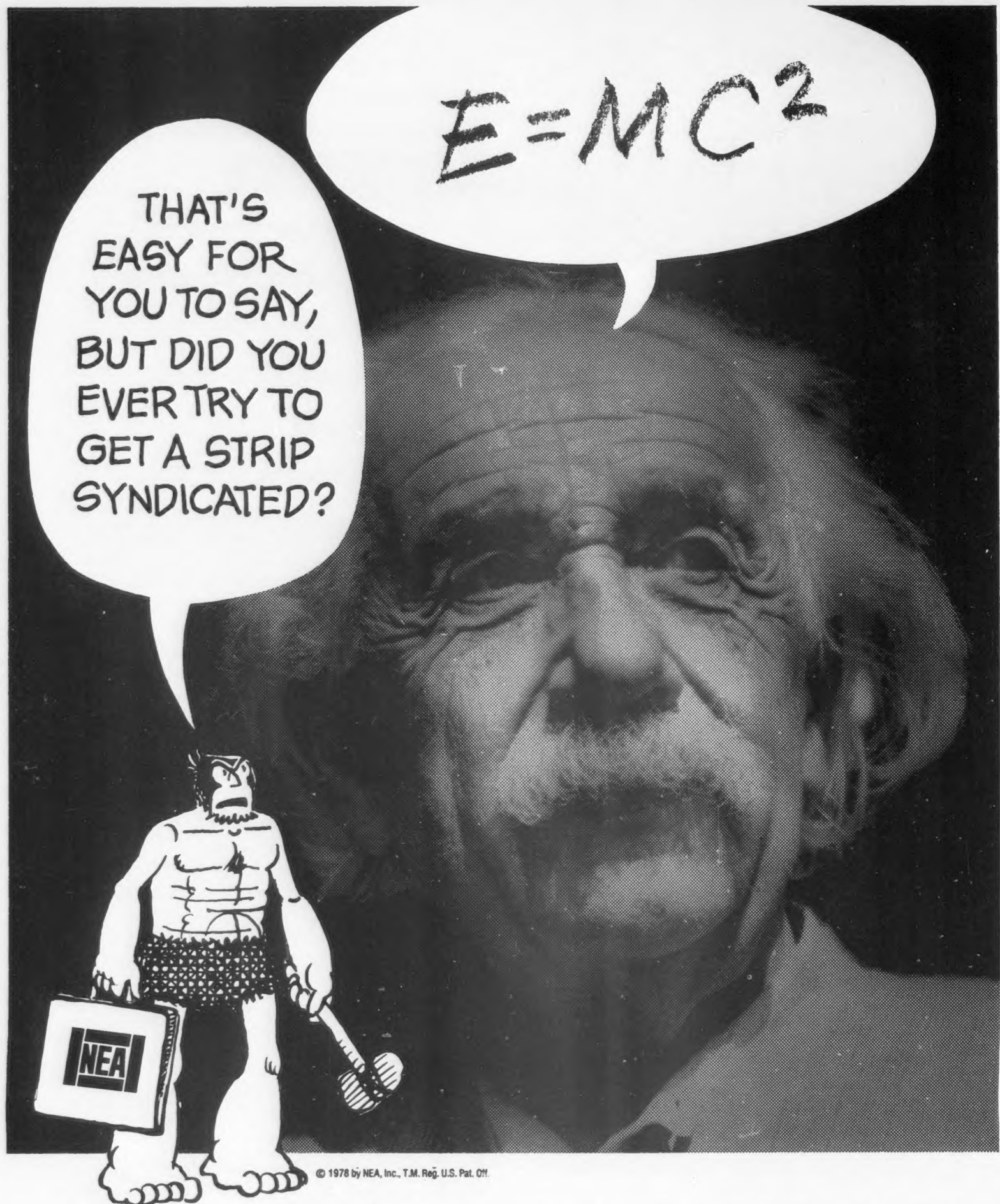


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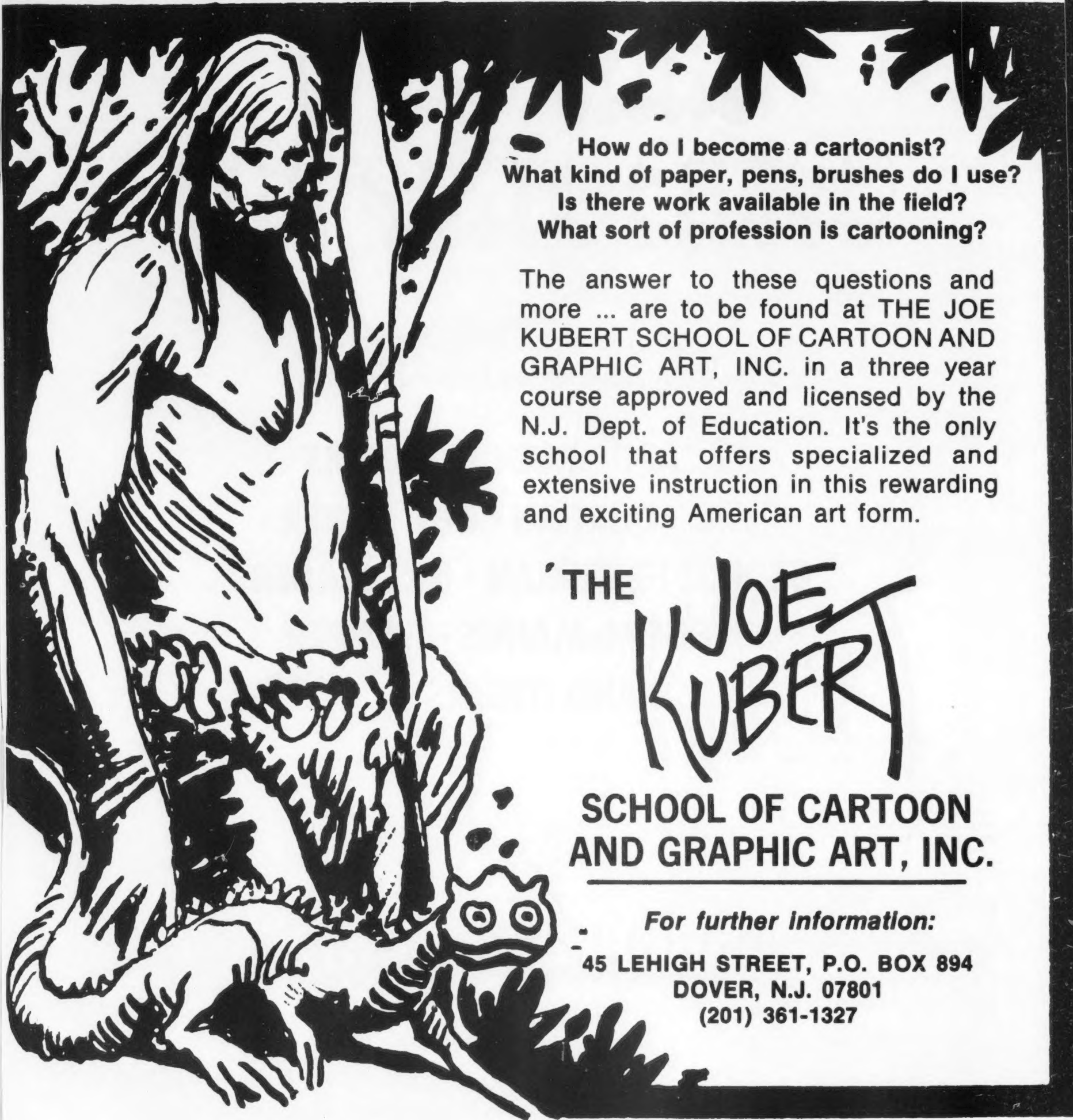
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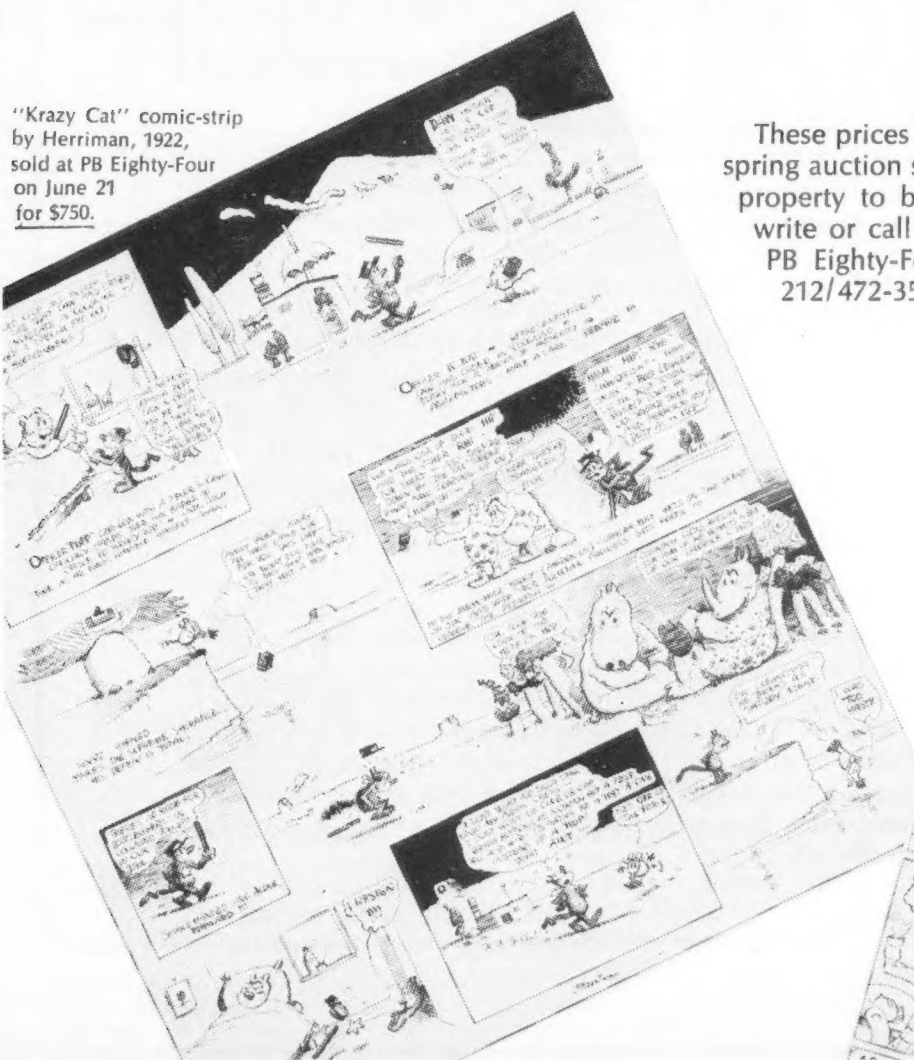


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MUSEUM OF CARTOON ART



We're delighted to say that Mort Walker, the President of the prestigious MUSEUM OF CARTOON ART in Rye Town, Port Chester, N.Y., and your editor, Jud Hurd, have agreed that later this year, all members of the Museum will begin to receive each issue of CARTOONIST PROfiles as part of their membership. This means that all of the information and features which up-to-now have been included in the Museum's publication, INKLINGS, will henceforth be part of each issue of CARTOONIST PROfiles. In Issue No. 38 of our magazine, Mort Walker told the complete story of how this museum, which already has earned an international reputation, came into being, and he has promised that much new material of general interest to all cartoonists will appear regularly. Needless to say, we are proud to be associated with this great museum in this venture.

And a few words of explanation

to those CARTOONIST PROfiles subscribers who are also members of THE MUSEUM OF CARTOON ART: As this is being written in July, it is planned that you will receive one more INKLINGS issue during your current year's Museum membership. This will probably reach you during August or early September. Following that, you will receive credit for the remaining INKLINGS issues which you would have received. For instance, if you had *two* more INKLINGS due you, your CARTOONIST PROfiles subscription will be extended by *two* issues. Then when it comes time to renew your CARTOONIST PROfiles subscription, you will get a renewal notice from us, for the usual \$10, and then if you add only \$5, your Museum membership will continue with the same privileges which you have previously enjoyed.

CARTOONIST PROfiles

sept. 1978
no. 39

Editor: JUD HURD

Photos by Jim Ruth

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Willard Mullin



Recently Red Smith, in his sports column in *The N.Y. Times*, reported a conversation he'd had with famed sports cartoonist, Willard Mullin, down in Florida. And we quote a few of Red's introductory sentences which he included for the benefit of any uninformed *Times* readers: "For approximately forever, Willard Mullin did a daily cartoon that occupied the middle of the first page of *The New York World-Telegram* sports section. When he retired after the paper had folded, *The National Cartoonists Society* saluted him as Sports Cartoonist of the Century, an understatement. He was the sports cartoonist of the eras, including the Paleozoic, because there never was another who combined such news sense and wit and perception with such a comic pen. . . . He was an original with a gift for creating memorable characters to represent baseball

teams—the soiled and tattered Brooklyn Bum, the chesty Yankee in pinstripes, the bloated and vapid booby for *The New York Giants*, St. Louis Swiftly, a diamond-studded Mississippi River steamboat gambler for the Cardinals."

This Red Smith column prompted us to publish, in this issue, a conversation we had with Willard in his old neighborhood on Long Island, on the occasion of his visit from his retirement home in Florida several years ago. This doesn't represent a definitive recital of his career, but merely some of his brief thoughts about the business of sports cartooning. In fact the reason that it has been so long in reaching the printed page is that we've been hoping for another visit during which we could add many career details.

Hurd: When you came to The New York World-Telegram in 1935, Willard, you had to resist just becoming an illustrator of someone else's sports comments, didn't you?

Mullin: Right—I think a sports cartoonist has to be like a sports columnist—he's delivering news, is also editorializing, commenting, and is either applauding or stabbing. I think he should be a personality. That's one reason I injected myself many times when I needed a butt for a joke—it was *me* at the drawing board doing things wrong! Joe Williams, the columnist, was aghast, and almost hit the ceiling when I talked about being a personality, but it proved to be the way to go for me. When I first came to the paper, one day the sports editor said, "The Yankees are playing the Red Sox today—why don't you go up to the Stadium and after the game is over one of the boys will write some little 'goomies' that you can illustrate." That went on only for a couple of weeks—I got damn tired of that! I started forgetting what the writer had done and did things my own way. In fact I hadn't been there six months when Joe Williams came in and said, "Some day I'd like to open a paper and find what I asked you to draw!" To which I replied, "Well, that'll be the day!" He was just boiling in a nice way, but right after that he came across a letter on his desk from Nunnally Johnson, the Hollywood producer and writer, saying, "I see you've finally got a cartoonist that can handle things!"

You've got to be independent and you can earn that by being original, and by not being wrong too many times. I was pretty outspoken but never had a lawsuit launched against me. For my last 17 years on *The World-Telegram* the editors never knew what was going to be in the paper till they'd open it—I worked at home and sent my cartoon in to meet the deadline. Obviously, if you get a libel suit slapped at you for \$250,000, that reduces your worth to the paper!

Hurd: Was it easy for you to do cartoons in any sport?

Mullin: In certain sports it was difficult to come up with an idea. I did an awful lot of trotting race things but only about half-a-dozen times did I come up with an idea. It was usually a horse pulling a sulky and I got awfully sick of that. One idea I was never ashamed of came from my watching those pacers with all that harness and rigging on them. I said to myself, "I wouldn't be surprised sometime to see that sulky going around the track without a horse attached." That led to my doing a cartoon showing blinkers, bit, ring, something else over here,

Rocky Road

by Mullin



knee pads over there—harness and all but no horse. You don't come up with an idea like that very often—but harness racing was deadly for me! And I couldn't abide rowing—eight guys in a shell doing the same thing—I'd be so bored by the time I got to the stroke that I'd be sick to my stomach.

Hurd: Obviously a sports cartoonist has to know his subject well.

Mullin: You think you do until you run into someone like Moe Berg, the erudite old Princeton shortstop and Red Sox bullpen catcher. Many times I'd be sitting up there in the press box at a World Series and have a

whole lesson in baseball given to me through this man—how the players were thinking for instance—and I found that it was absolutely a complex game and I had thought I knew it. Incidentally, I remember asking him once, "Moe, how many languages do you speak?" and he replied, "It's easier to tell you how



many I don't! I can't speak Sanskrit!" During one Giant-Yankee World Series I took a room at the Biltmore Hotel where I did my cartoon after the ball game, rather than go home every night. Often there'd come a rap on the door and in would come Moe Berg with his hands around a stack of newspapers containing stories about one of the games, in seven different languages. He'd sit there reading them while I was doing the cartoon, following which we'd go down and have dinner. I didn't see Moe the last day of one Series and he phoned me just as I was about to give up my room. "Willard, in the dresser drawer you'll find a certain number of newspapers which I haven't been able to go through. I wonder if you'd have the bell captain wrap them up and send them to me."

Hurd: I know you went to all the sports events. Did you do any sketching at a game?

Mullin: Maybe I'd draw a little reminder of how a player fell during the game, how another one slid into a base, or how a third one looked missing or catching a ball in the outfield.

Hurd: How good an artist does a cartoonist have to be?

Mullin: I've always said that you only have to draw well enough to put over your idea but anything better than you can do in the way of a drawing is definitely a *plus*. When you see a cartoon of mine that has an awful lot of work on it, you know darned well that I didn't have an idea that day, and that I was covering up the fact with spinach. But if you have an idea, you can do it in 45 minutes.

Hurd: I think you've said that at least a third of all the originals that you ever drew were sent out to individuals, but is there any place where there are a number of them?

Mullin: Syracuse University has a lot of my stuff in its Manuscript Collection and a student of sports cartoons can get permission to examine the material there.

Hurd: You didn't have any formal art schooling so what did you do to build up your drawing ability?

Mullin: I don't believe in copying the work of a cartoonist you admire line for line, but it's a good idea to copy thought for thought—ask yourself why this guy put that line that way. I learned from a colleague, Wyn Barden, on the old Herald in Los Angeles, to figure the 'why and wherefore' behind Russell Patterson's loose, free lines, Gluyas Williams' use of massing blacks, Heinrich Kley's pen line, and so on. It's possible that formal schooling might spoil a cartoonist. I remember that my cousin, Clare Victor Dwiggins, wanted to study art and went to Howard Pyle, the famous illustrator, for advice. Pyle looked at his stuff and told him, "You don't want to study under me—just keep doing things your way." Pyle was afraid that Dwig's individuality would be stultified.

Hurd: I hadn't recalled that Dwiggins was your cousin, Willard. Did you notice that Bill Blackbeard, writing in Maurice Horn's 'World Encyclopedia of Comics', called Dwig 'by far the greatest of the American comic strip's lost and forgotten talents'? His 'Tom Sawyer' and other strips were unforgettable, and Hyperion Press has recently republished his 1923-24 'School Days' cartoons in its 'Classic American Comic Strips' series.

Mullin: He was great.

Hurd: A lot of readers are very much interested in technique and materials. Would you say something about that subject?

Mullin: Your pencil lines aren't inviolate—swinging in three or four or more of them in getting the main action lines of your cartoon, and then when you come to inking, if you pick the line that looks the best, you're going to get something that looks pretty good. If you put down a pencil line and say, "That's going to be it!", I think you're whipping yourself right there. As for materials, I use a medium-hard pencil—2H—because if I had used a very soft pencil in sweeping in those pencil lines I spoke about, I'd have had what looked like a messy charcoal drawing on my Bristol Board when I erased. A Winsor & Newton # 3 sable brush is about the best I've found and I never brush the ink out of it after I've used it—just let it dry. Otherwise it loses all its virility—washing ruins it—and I like it

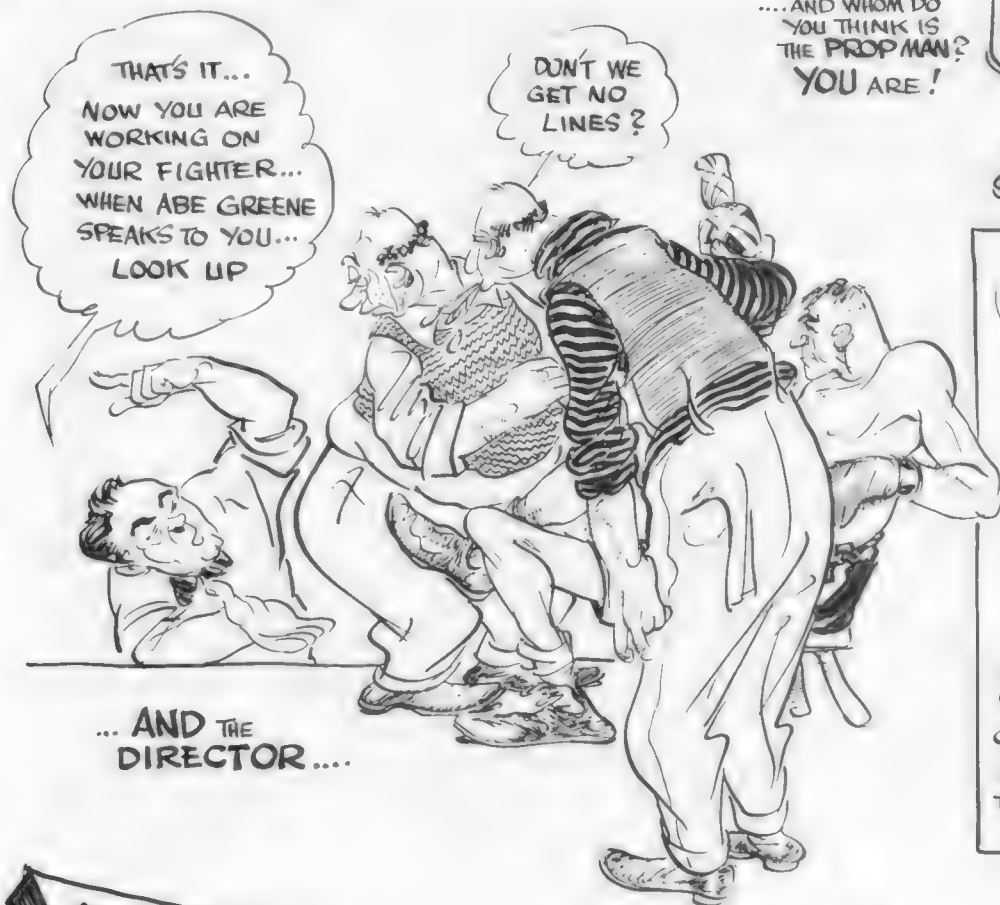
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FOR THE FINER THINGS
IN LIFE AND REALIZING
THE VAST NUMBER OF
HOMES INTO WHICH
BOXING HAS ENTERED
VIA TELEVISION,
HAS ISSUED AN EDICT
SOMETHING LIKE
THIS....



...AND SO I DON'T
WANT YOU BUMS
SHOULD LOOK
LIKE BUMS IN
FRONT OF ALL THOSE
NICE PEOPLE...
YA GOTTA GET
DRESSED UP!

IT'S ALL IN
JUST WHAT
"DRESSED UP"
MEANS



YA
AWFUL
SHARP
T'NIGHT,
BOSS

ABE, WE
DOUBT IT
WOULD BE ANY
IMPROVEMENT
IF THE HANDLERS
SHOULD VEST
THEMSELVES
IN THE RAINMENT
OF SOME OF
THEIR CHARGES

IT IS OUR
CONSIDERED
OPINION
IF THEY ARE
GOING INTO
THIS AT ALL
THEY MIGHT
AS WELL DO
IT RIGHT!

TO THE
GARDEN,
MUSHKY



WE DONT WANT
YEZ COMIN' BACK
T' TH' CORNER
ALL SWEATY!

BOX HIM
EASY, NOW
YA BIG
LUG...

THEY CANT DO
THIS TO ME!
MAKIN' ME LOOK
LIKE A TRAMP!

SINCE WHEN
AIN'T A BLACK
THE TH' CORRECT
HAUTE COUTURE
?

THE ELEGANT
MR. BALOGH,
ANNOUNCER

I FEEL
POSITIVELY
NEKKED



... AND HERE IS YOUR PRODUCTION...
THE PLOT, SUCH AS IT IS, IS
CARRIED THROUGH THE CAPTIONS
AND THE ACCOMPANYING DRAWINGS
YOU HAVE CAST IT, COSTUMED IT,
DESIGNED THE SCENERY, DIRECTED
THE ACTION, ACTED IN IT.... AND
DRAWN IT!

when it gets so beaten up you can't quite control it—and it adds interesting incidental lines. I once asked George Herriman, at the time I was just a kid in the art department of the old Herald in Los Angeles, "George, you know Henry Raleigh, the illustrator. What medium did he work in?" "Shoe polish," George replied, "anything that came to hand." For portraits I used a Koh-i-noor #2610 graphite lead on a #3 coquille board, and I liked old board that was sort of yellow—not white—didn't want too much size in it, and I used the female side. I worked for from $\frac{1}{3}$ to $\frac{1}{2}$ reduction, and for wash I used 3-pl y, cold press Bristol. If I'm doing pen and ink, I use a 290 Gillott and a 170 Gillott for lettering. Even if it's pretty big lettering, I can do it with the 170 with a double line.

Speaking of that, after I graduated from high school, I knew I couldn't letter so I wangled a job in Bullock's Department Store in downtown L.A., in the sign department. There I learned lettering and the basic elements of composition. If you're doing a window card, you put a block of lettering here and you

balance it with another element over there, just like a seesaw. That training stood me in good stead all my life. I worked there a couple of years, learned to be a journeyman card writer, and could lay gold-leaf lettering. I learned to handle wash in the art department of the old Herald. We didn't have an airbrush—and photos had to be retouched just with a regular brush. If you have tried that, you know what I mean.

Hurd; Who were your best friends in sports?

Mullin: I knew Babe Ruth pretty well and Lou Gehrig and I were good friends. I suppose my best baseball friend was Mel Ott. Joe DiMaggio came up shortly after I came to New York. I've known him for many years but I found him a stand-offish guy—a very proud man, and, of course, a great performer. The Earl Blais (the Army football coach) and my wife and I have visited back and forth, and in their home they have a red-carpeted hall with a number of my cartoons matted in red frames—the Mullin Gallery. Vince Lombardi was a good friend—tremendous man—very gracious. ●



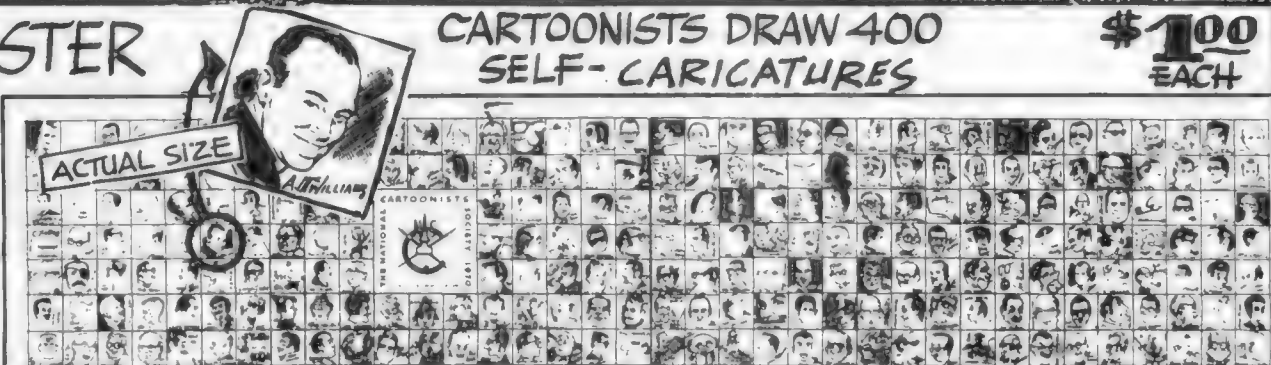
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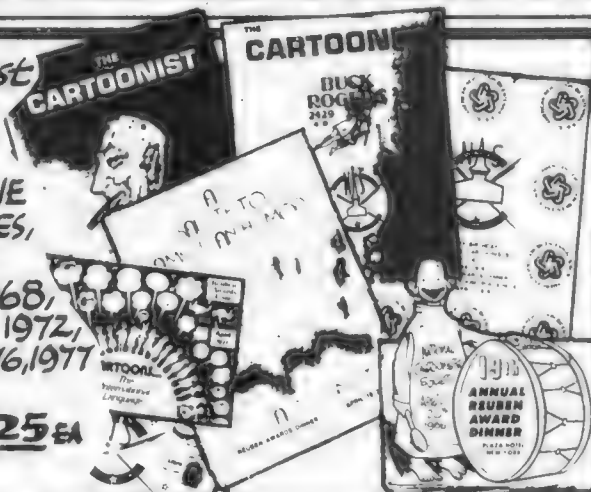
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PRESTIGE AUCTION



\$425

Lot 251

- 251. STUFFED STEIFF MICKEY MOUSE DOLL, early 1930's. Height 11½ inches.

This past June your editor attended a very exciting, precedent-setting auction of several kinds of comic art, conducted by the PB 84 division of the internationally famous Sotheby Parke Bernet Galleries, in New York City. Included were a great many Disney toys which have appeared over the years, Disney animation cels, and a number of comic strip originals. Afterwards, we talked with Pamela Brown, of the Galleries, and with James Holdstein who did the extensive catalog issued on this occasion. We were very pleased that Ms. Brown, who had been an Art History major at Vassar, and Mr. Holdstein, who had majored in Classics at Brown and had taken a year's training course at the Sotheby Galleries in London, share our optimism and that of their firm, about the growing market for comic art.

We should add a further note that will be of help to anyone contemplating buying at an auction of this kind. Approximate valuations, or 'educated guesses' based on comparable auction values, are included in the catalog for the auction, for each item involved. Bidding normally begins at about one-third to one-half of these estimates, but the final price at which an item is sold may well be less than, or more than, these preliminary figures. The items can always be seen and examined for several days before an auction takes place, and for those who haven't had the opportunity to be present on those days, each comic strip or comic item is held up and displayed immediately before it is auctioned. Following you'll see a few reproductions of some of the items sold and the prices paid.

- 224. WALT DISNEY "MICKEY-IN-THE-BOX," the cloth figure of Mickey Mouse within an orange box painted with figures of Minnie Mouse, signed Walt Disney Enterprises. Height 7 inches.

Q: I believe this is only the second time Sotheby Parke Bernet has auctioned any comic strip art and animation memorabilia, isn't it?

A: Yes — in 1971 we did sell a collection of comics but the situation has changed tremendously since then, and sales at strong prices, such as those which occurred today, didn't exist then. This auction was sort of an experiment to see how well the market in these items would hold up, and I think the results were very encouraging. Of course an auction always has kind of a special effect in the collecting field, and it creates a lot of publicity which is marvelous for everybody. I guess you know this particular one was seen on three TV stations and was heard on radio.

Q: You've said that there hasn't been much auctioning of collectibles in New York, haven't you?

A: Right — but in London there's an established market in very unusual collectibles, advertising ephemera, antique cameras, and other similar items which up-to-now haven't had an enormous value in this country. But we've satisfied ourselves, with this sale, and also with a doll sale we conducted a couple of weeks ago, that the market in this sort of collectibles is remarkably strong, and we're very much interested in being actively involved in it here in this country. And prices for this sort of material are still within reach for new collectors, and one can build a nice collection without being a millionaire. In the auctioning of comic strip material, it appears of course that the oldest material sells the best, and, in this connection you probably noticed that a George Herriman 'Krazy Kat' Sunday page sold for \$750 today. There seems to be a grass roots appeal to this kind of collecting — people have grown up with these strips and they don't feel that this

\$250



Lot 224

\$500

- 268. TWO EARLY STUFFED MICKEY MOUSE DOLLS, circa 1933. Heights 21 inches and 12 inches.

Rube Goldberg Views the News for His Latest Invention

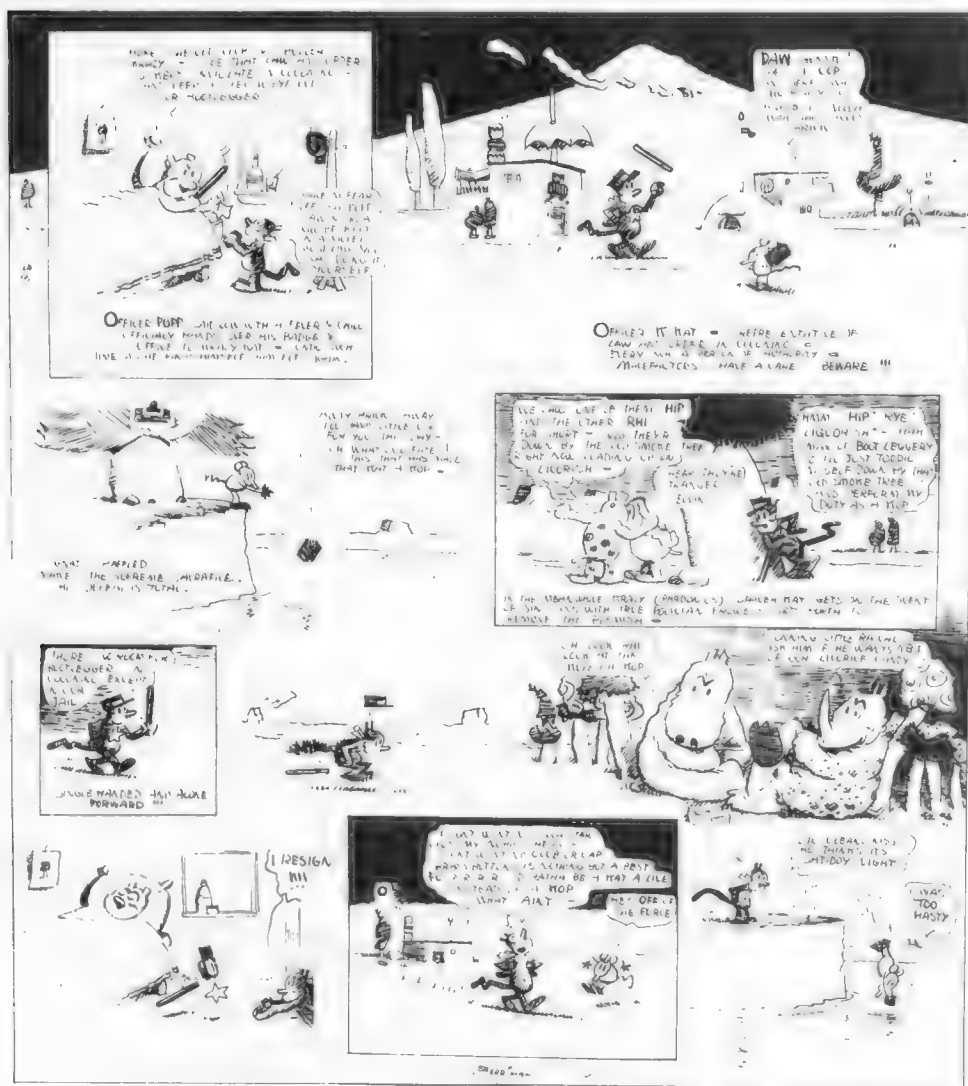


- 393. FRAMED "RUBE GOLDBERG" CARTOON, entitled "Rube Goldberg views the News for His Latest Invention" depicting various politicians including Alben Barkley, Joseph McCarthy and Henry Wallace squeezing the taxpayer, 7-29-50. 13 inches x 22 inches.



Lot 268

\$300



Lot 401

- 401. SUNDAY "KRAZY KAT" COMIC STRIP, by Herriman, 1922. 21 1/2 inches x 19 1/4 inches.

\$750

\$525



Lot 263

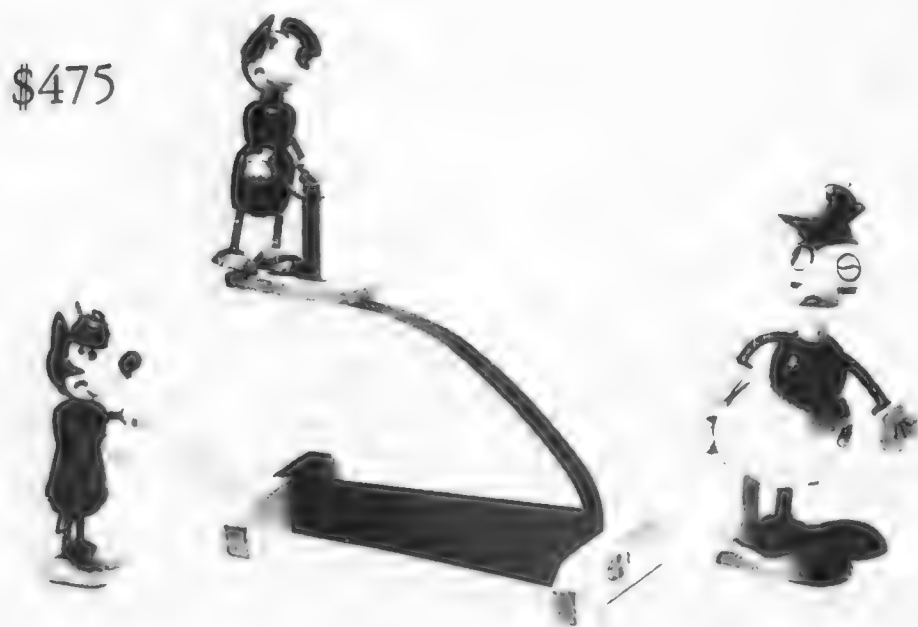
- 263. RARE MICKEY MOUSE PAINTED CARDBOARD AND TIN DRUM SET, with piddle base drum, two snares and two cymbals, the base drum painted with Mickey and Minnie Mouse, with a pair of drumsticks, signed Walt Disney Enterprises, circa 1935. Height 17 inches.



\$175

Lot 235

- 235. THREE PAINTED WOOD AND COMPOSITION PINOCCHIO DOLLS. Heights $7\frac{1}{2}$ inches, 11 inches, and $19\frac{3}{4}$ inches.



\$475

Lot 249

- 249. EARLY PAINTED WOOD MICKEY MOUSE ACROBATIC TOY. Together with two early painted wood figures of Mickey Mouse and Donald Duck. Circa 1935.

\$400



402. SUNDAY COMIC STRIP OF "THE GUMPS", by Gus Edson, 3-6-38. 26½ inches x 19¾ inches.



- Lot 221
220. MICKEY AND MINNIE MOUSE PAINTED METAL LIONEL HAND CAR, with painted composition figures of Mickey and Minnie Mouse, and eight pieces of track. Length of train 10 inches.
221. DONALD DUCK AND PLUTO PAINTED TIN LIONEL HANDCAR, the composition figure of Pluto in a doghouse with Donald Duck behind the doghouse. Height 7¼ inches.

collecting specialty is as terribly esoteric as some others. They have an automatic personal attachment to it and one can sort of fall into it because of a personal liking for that kind of humor.

Q: I understand that there is a certain minimum number of pieces of comic strip art, and other similar memorabilia, which Parke Bernet will accept on consignment.

A: That's right. People do come to us to see what their one strip might be worth, and we do get letters about a single item, but we've found that a combination of numerous pieces of this kind will bring the best prices. For instance, today — we had people buying who flew in from various parts of the country for this event. It helped, of course, that a lot of the Disney toys were shown on the June 19th NBC TV show, 'Today'. Specialty items get maximum attention en bloc, and create much more excitement than you'd have if you were selling 200 lots of furniture and 3 cartoon strips at one event.

Q: I was very much interested in a very active buyer who sat near me at today's auction. I understood that he plans to use some of the Disneyana he bought to decorate his restaurant in Texas. Incidentally, where did some of these items come from?

A: Many of the Disney toys were from the collection of Gene London. He was a Philadelphia TV personality, had a children's show there for a number of years, and has amassed quite a collection over a long period of time.

Q: Are you planning another sale of similar material in the near future?

A: Yes — in late November, or early December, we're having another toy sale with which we would combine early comic strip art — let's say pre-1955 — and we should tell your readers that we're particularly interested in consignments of 'New Yorker' cartoons.

Q: How does an auction like this take shape?

A: People know that we're going to conduct specialty sales throughout the season — perhaps toys, dolls, comics, or whatever — and generally people who have remarkable collections know of Parke Bernet, and get in touch with us to learn what the possibilities may be. It may be that someone's collection can be fitted into an auction that's already been planned, or maybe even a special one needs to be arranged.

Q: I'm delighted that you share the enthusiasm that we in the profession have for comic strip art. I have a feeling that the auctioning of collectibles is really gathering momentum, and I recall that you had considerable success with your first auction of pipes last April.

A: Yes — and although the pipe field is not hugely popular, we put out a nice catalogue listing the contents of two separate collections and got \$3400 — a world-record price — for one carved meerschaum pipe. That seems rather staggering, doesn't it? And two weeks ago, we sold a late 19th century musical automaton for \$6000! Of course we do a lot of advance work on these auctions, have a huge mailing list, and ferret out all sorts of information which isn't generally available. ●



WALT DISNEY'S Winnie the Pooh



KING FEATURES INTRODUCED its new comic strip, "Winnie the Pooh," at a gala reception during the ANPA convention in Atlanta. King's president, J. F. D'Angelo (second from right), and the syndicate's general manager, Benson Srere (second from left), were joined at the party by three special guests from Disney World; from left, Tigger, Winnie himself, and Eeyore. The characters flew in especially for the event, attended by 1000 ANPA members and guests.

When we learned that Winnie the Pooh and his friends from the A.A. Milne stories, as well as a couple of new characters, were about to appear in newspaper comic strip form, we hastened to ask Benson M. Srere, Vice-President and General Manager of King Features Syndicate, which will distribute this first Walt Disney strip to be introduced in many years, to tell us how it happened.

Some of the characters in Walt Disney's WINNIE THE POOH



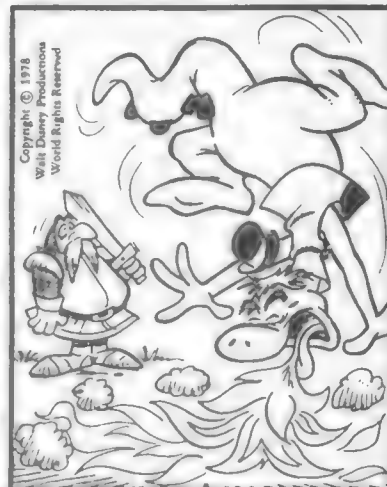
MCMLXXVIII Walt Disney Productions

Q. I realize that Winnie the Pooh's adventures in A.A. Milne's stories have been enjoyed by millions of readers for over fifty years. Would you tell our readers how he came to be the hero of his own comic strip this past June.

A. To begin with, the Disney organization has owned the rights to produce the Winnie the Pooh television specials for a number of years. Well, back in April of 1977, King Features President, Joe D'Angelo, and I were out on the west coast for the ANPA Convention, and during our visit we got together with Vincent Jefferds, who's in charge of all domestic and international merchandising for the studio. King, as you know, has always been

Disney's syndicate for newspaper distribution — dating back to the strips involving Mickey Mouse, Donald Duck, Scamp, The Disney Classics, and it's been a marvelous working relationship over the years. During our conversations with Vince, he suddenly asked, "How would you like to do Winnie the Pooh?"

Aside from the classic nature of the original Milne stories, we were also aware that the high ratings of the Pooh TV Specials showed that the character had been popular with all ages, and that millions had seen the characters each year at Disneyland and Disneyworld.





So we told Vince that we'd be looking forward to hearing from him as soon as he had some material ready.

After a lot of back-and-forthing over that summer, Jefferds brought in some roughs, and a couple of finishes that fall for Sylvan Byck, Joe D'Angelo and me to look over.

We wanted the strip to contain contemporary humor and Sylvan, particularly, had some suggestions to make. He recalled that a knight had been mentioned in the first Winnie book and that a small picture of him had been shown. The Disney people were also working out different approaches, and this cooperative effort produced Sir Brian, the knight who is depicted differently than he was in the original stories, and also a completely new character — The Dragon. He's got to be one of the funniest dragons ever to appear on the comic pages!

Next I went out to the coast in January 1978 and looked over a number of finishes, and saw what they were doing to develop the Dragon and Sir Brian.

And, in all of this, I can't say too much in appreciation of Sylvan Byck's efforts. I've dealt with writers for many years, have been

involved with publishing for a long time, and there has never been an editor who could work with talent, and bring out the best in it, the way he can. Occasionally it's very difficult for an artist or writer, or any creative person, to step away from his own work and judge it objectively, and Sylvan is an expert at helping him do this.

Q. The writing and the art work will all be done out at Disney's, won't it?

A. Yes it will. And speaking of their writers, they're pleased that the Winnie stories have so many good characters to write for — Winnie and Christopher Robin of course, Tigger, Wol, Eeyore, Piglet, Rabbit, and Sir Brian and The Dragon. The gags will deal with the modern world.

You can't take the book and make it work directly as a comic strip.

Transferring a property which has been successful in one medium, and then moving it into a newspaper feature is rough. Editors have been particularly pleased that there will be something in the strip for every member of the family, and they know that Disney wouldn't turn the feature loose until they were

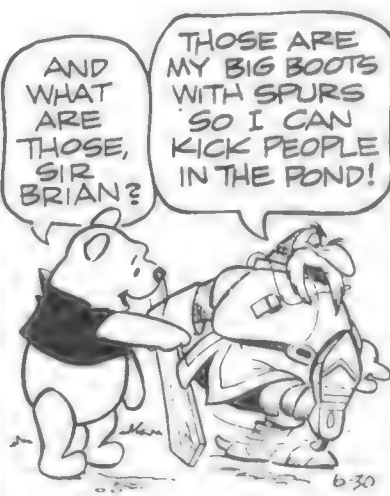
absolutely sure that everything was lined up. Disney hadn't turned out a new strip in years — Scamp was the last one, and they've been very patient in working out this new one.

Q. Will there be any continuities in Winnie?

A. There will be some running gags which grow out of the characters as they develop — for instance, the Dragon is an encyclopedia salesman and this will be used on a number of occasions. Since nobody can hit a home run every time, there may be occasions where the gag line isn't quite as funny as a previous winner, but in Winnie the characters themselves will make you laugh.

An important plus value in Winnie is the fact that the characters themselves are visually funny. I think that this is one of the basic reasons great strips endure — readers can be entertained not only by the gag line but also by simply looking at the characters.

To finish the chronology — we brought our entire sales staff into New York City on March 12th to introduce Winnie to them, and the strip made its debut on June 19th with a starting list of 300 newspapers. ●



ANIMATION

by
GRIM
Natwick



GRIM NATWICK, the noted animator, whose articles for our magazine have occasioned considerable enthusiasm among our readers, has often been asked how he created the famous character, BETTY BOOP. Here he answers that question in typical breezy Natwick style.

One thousand times I have been asked, "How did you happen to create Betty Boop?" That is not an easy question to answer. She happened, I think, to fit the mood of the time the way Felix the Cat fit his time a few years earlier.

An artist has to feel before he draws. He corrects a drawing until it seems right. Charlie Brown took years to become the Charlie Brown that we know so well today. Betty had to be animated so she went through a series of quick changes. Luck and circumstance helped, of course. I had designed and animated cute little girls before Betty, but they were all incidental characters.

Betty had a vehicle, a gimmick to help her—the boop-boop-a-doop voice. As I remember it, the voice of the first Betty was taken from an actual recording by Helen Kane. In the early 1930's sound tracks for animation were often taken from phonograph records. The Musicians' Union quickly put a stop to that. A new ruling insisted that movie makers use live talent for all voice and musical recordings.

Anyway, the voice of Betty was borrowed from the voice of Helen Kane who, at that time, was America's most popular singing star. The voice fit Betty perfectly, or maybe Betty fit the voice. She was carefully thought out and many preliminary sketches were made before she evolved into the character who finally got onto the screen. She is, really, Impressionistic Art as all good comic drawings actually are.

Max Fleischer and Paramount went through a bitter court battle to keep Betty alive. Helen Kane and her attorneys claimed that the "boop-boop-a-doop" ploy was a part of her singing style and was her personal property. Theatrical tradition was strongly on her side. Betty's position was finally strengthened when it was discovered that years earlier a popular black singer had used the same device. The court ruled in favor of Max and

Paramount, so Betty enjoyed a few more years of screen popularity. Then, one day a new Gargantua appeared on the entertainment horizon: TELEVISION. This monster swallowed and digested animated cartoons faster than they could be made. At a single gulp it took into its hungry maw all that a studio could produce in a year. It swallowed Woody Woodpeckers and Bugs Bunnies by the hundreds. Flip the Frogs and Willie Whoppers and Tweetie Pies were only mid-meal tidbits. Betty became a part of this giant smorgasbord. All of the goodies from all the animation commissaries of Hollywood were served in one vast barbecue that would feed the American viewers from dawn until midnight. Theatres could not ask a public to pay for what television was giving away free. So Betty, along with the other precious little masterpieces, was lost in the limbo of memory.

But a strange thing happened. A new generation grew up in the world and learned to love the little moppet with the spit curls and the saucy



Creator of BETTY BOOP



garter that it had seen on TV. She was the same little girl that their mothers and fathers had loved and the madness they felt was the same madness. Betty was born again. Her new popularity almost matched her original popularity of the 1930's.

Betty was not easy to draw but she could be animated. How did she happen? Maybe it was a lucky day.

One morning Dave Fleischer placed a sheet of music on my drawing board. He said, "Grim, sketch up a girl character to fit this song." The song was one of Helen Kane's big hits at that time. I enjoyed drawing Betty. She was sort of special, a breaking away from the grotesque, an escape from the usual grist of the animation mill. I was able to use a little of what I had learned about feminine anatomy during more than five years of life-class drawing in the Art schools of America and Europe.

Oh, I did not mention that on the cover of the song sheet there was a large picture of Helen Kane. She wore spit curls, so I began by drawing a little character with spit curls.

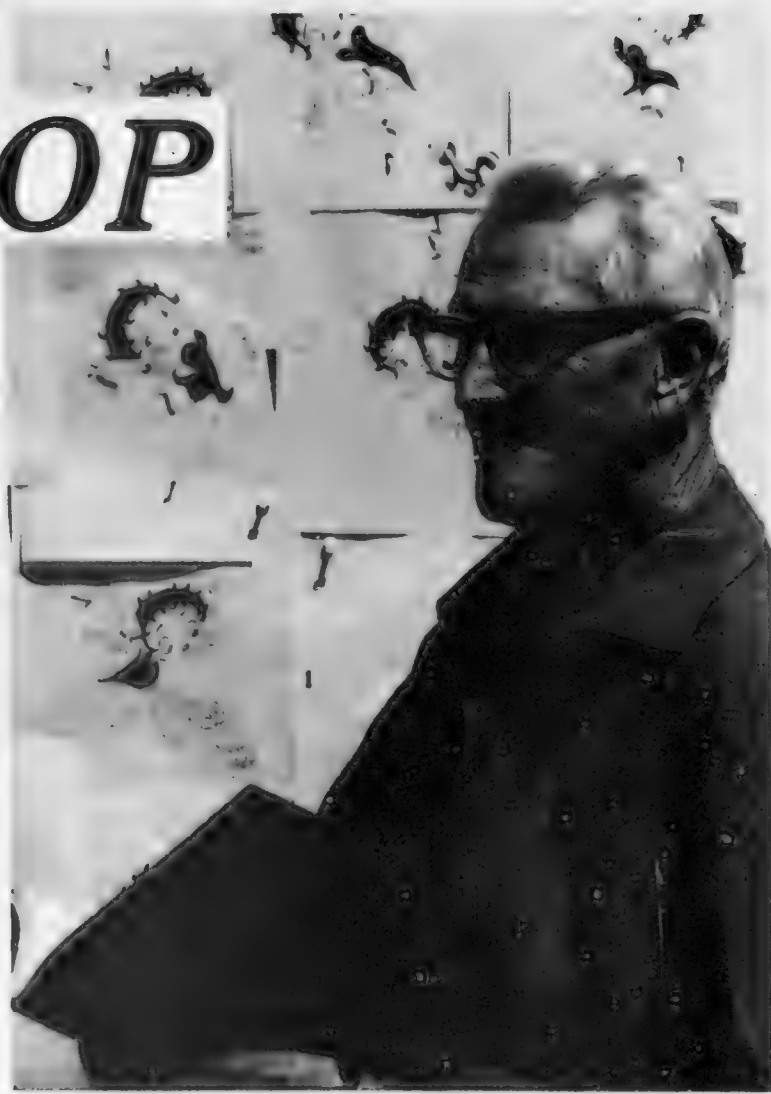
In the animated picture itself the girl was supposed to do a dance with Bimbo, the famous Fleischer dog designed by Dick Huemer during his time at the Fleischer Studio. So Betty started out as a little dog, a poodle dog. The shape of her head still has that poodle pattern.

The first Betty model sheet, taken from my original drawings, even has long poodle ears. After a few Betty pictures, these ears were turned into earrings. There were no other changes from the original Betty except for idioms in drawing that might appear when different artists worked on her pictures.



Betty was Broadway. She was Flo Ziegfeld. She was George White's scandals and a little bit of the Bowery burlesque. She was an instantaneous hit. Most of the animation studios on the West Coast tried to lure me away from Fleischers.

Meanwhile, Helen Kane, I was told, received as much as \$10,000 for a single night of singing. That



would be like giving somebody half of the State of Delaware for saying "Boop-boop-a-doop" fifty times in a squeaky voice. Of course I never believed that. Also, I would not have believed that the little girl that I was drawing would some day be worth a million dollars a year and become a part of American folklore.

Yes, I enjoyed drawing Betty. She was the first real girl character to appear in animated cartoons. There had been girl mice and other girl animals, — never a real girl with sex.

Eventually the lure of Hollywood was too much to resist. I loved Max and Dave and the boisterous studio high above Broadway. It was a happy madhouse. We enjoyed making the gallivanting comics. Dave masterminded the psychopathic story huddles. The Betty pictures were gems of idiocy, peopled with yawning pianos, laughing pies, baritone singing coffee pots, all ingeniously bound together by musical scores that make the score of Star Wars sound like a tune written for kids in a 1909 kindergarten class.

Mae Questel was chosen from a thousand young singers to do Betty's voice, and so a star was born. Betty is a cute little girl but really she is a clown. She is a wacky little clown and everybody loves a clown. ●



Following is the first installment of an interview with John Romita, Sr. which took place on June 3, 1978, at Cartoonerville, the Gallery of Original Comic Art, in Huntington, New York, during the gallery's "Six Super Saturdays," which featured in person appearances by Marvel Comics' leading artists: Gene Colan, Tony DeZuniga, John Buscema and Frank Springer. The second part of the interview will appear in our next issue. "The Originals: Stan Lee and Marvel Comics" was a show of original comic book art and a salute to Stan Lee, and all of the artists and writers at Marvel. Karen and Dick Commer are co-directors of the Gallery.

The questions are by Dick Commer. The answers are straight-from-the-shoulder from John Romita, Sr. John presently handles the art work on the almost 2 year old "Amazing Spider-Man" comic strip distributed by The Register & Tribune Syndicate. In the past John has penciled and/or inked just about every superhero for Marvel Comics' many titles. He has worked closely all along the way with Stan Lee, Publisher of the Marvel Comics Group.

Q. How did you get into cartooning?

A. When I was starting out, most guys got into cartooning by accident as opposed to today when every youngster (it seems) has a yearning to be in the comic books. To most artists, at the time I started in the late 40's and early 50's, comic books were the last place they wanted to work. All of us wanted to be illustrators or painters and work for the *Saturday Evening Post* or the other leading magazines. We only did comic book work to get some money to tide us over while we waited for the 'big break'. Most of us got into comic book work on a temporary basis. We all felt that we'd do some comic book work for a year or so, get a little money and then move onto commercial art. I never really set out to do comic book art.

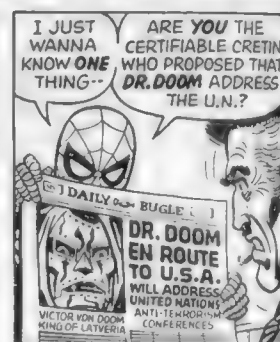
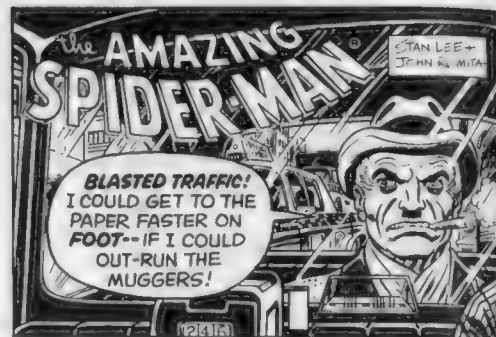
Q. What would you suggest a young, aspiring artist should do to get into the comic book business?

A. The basic thing is to draw. I think, today, you hardly have to tell youngsters to draw. I don't know if that's true of everybody here at Cartoonerville today, but some of the young people who send us samples (at Marvel Comics) of their work tend to ship it in volumes! What I always suggest to a budding comic book artist is to draw something besides comic book work. Do life drawings, rough sketches and all types of things besides the comic book kind of superhero characters. In this business you must be able to handle anything that comes your way. The superheroes may be very big today. But it's quite possible in a few years that there won't be any superhero comic books. Instead it might be westerns. Or a

Karen and Dick Commer outside their Huntington gallery, Cartoonerville, which sells original drawings for cartoons that have run in newspapers and periodicals.

Newsday Photo
by Cliff De Bear

The newspaper Sunday page



combination of soap operas and science fiction. No one really knows. I would be prepared as much as possible for change. I'd hate to see young people spend five years honing their talents on a superhero thing and then find out that they've got no place to sell their artwork. So the only thing an aspiring artist can do is to draw a wide variety of many different types of things: scenes and figures in all sorts of positions.

John Romita

Photos by Jeffrey Commer





Draw everywhere you go. Always have a sketch pad with you. You've got to be able to handle figures in any position that a writer might throw at you. If you're prepared, you'll be miles and miles ahead of the game.

Q. Is it important to go to art school or would it be better to go to college and take art courses?

A. It's a combination, I'd say. I don't

know about colleges teaching comic art except Visual Arts in the City or perhaps a comic art workshop like the one John Buscema had some time ago. Of course, there's Joe Kubert's School of Cartoon & Graphic Art in Dover, New Jersey. As a comparable school to advanced education, Kubert's school could fill the bill very well. I wouldn't go to college for four years to learn art because I think anybody who goes

to a college or a university comes out with a degree... and that's about it. I've never seen any samples that would be suitable for comic book work coming from people with a college degree. Some of them tell me, 'I've got four years and I have a degree in art', and all that. Some may have a great deal of talent, but they really don't fit into the field of comic art. On the other hand, I would not pass up higher education if a person has the opportunity, time and money, because one of the things you need in the comic book business is a very wide education. You can't go in there with a small education; you really have to be prepared for all sorts of eventualities. So, I would go to college for four years and do my art work on the side, if I could.

Q. Which schools or colleges would you recommend?

I think the only one that's really designed for a cartoonist-to-be is the Joe Kubert school. That one was created for today's comic book artist, commercial artist or illustrator. Joe Kubert is a well-known cartoonist and a fine comic book artist. The School of Visual Arts in New York City has some good courses. Will Eisner, creator of 'The Spirit', teaches a course there, which is really invaluable. It offers a very fundamental approach. Outside of that, I don't know of any school strictly for the comic book artist-to-be. I think most artists (comic or otherwise) have to develop themselves. There's one other very good way, if it's possible: to work with a cartoonist, who is producing work on a large scale. Because of a heavy work load, he may use a beginner as an apprentice to do backgrounds or to color stats or even just to do pencil layouts. That's a good way to get into the business, if you can connect with somebody actively involved in The Comics.

Q. At what age did you know that you were going to be a cartoonist?

A. I used to do drawings and copy my

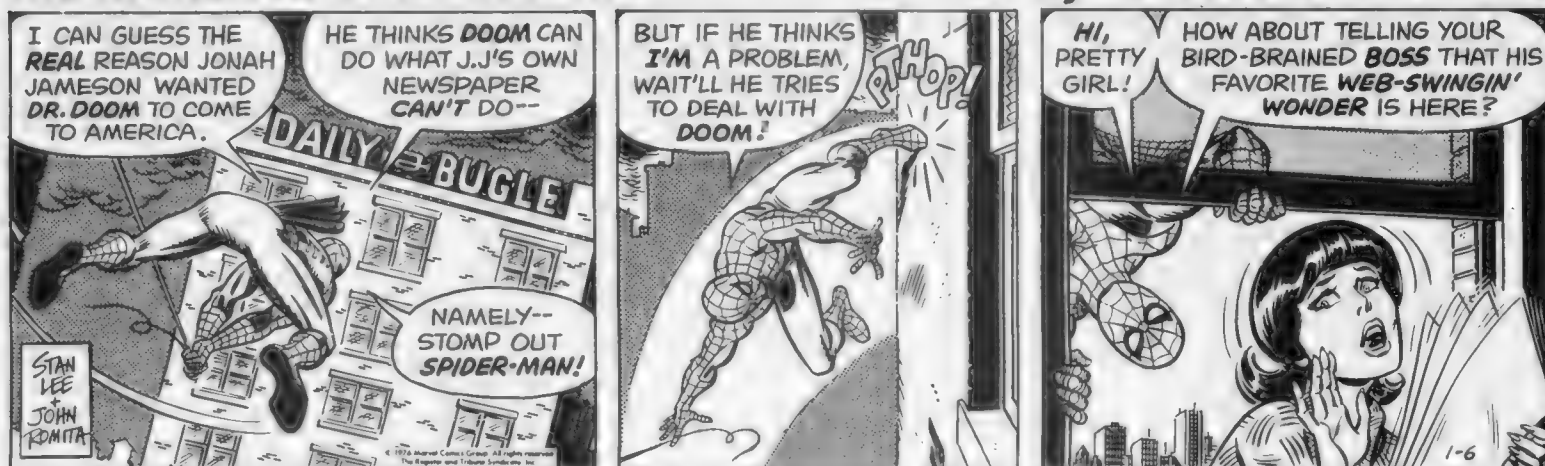
John Romita, Sr. (L) with old buddy Stan Lee



While attending a demonstration in radiology, student PETER PARKER was bitten by a spider which had accidentally been exposed to RADIOACTIVE RAYS. Peter soon found he had GAINED the insect's powers . . . and had become a human spider . . .

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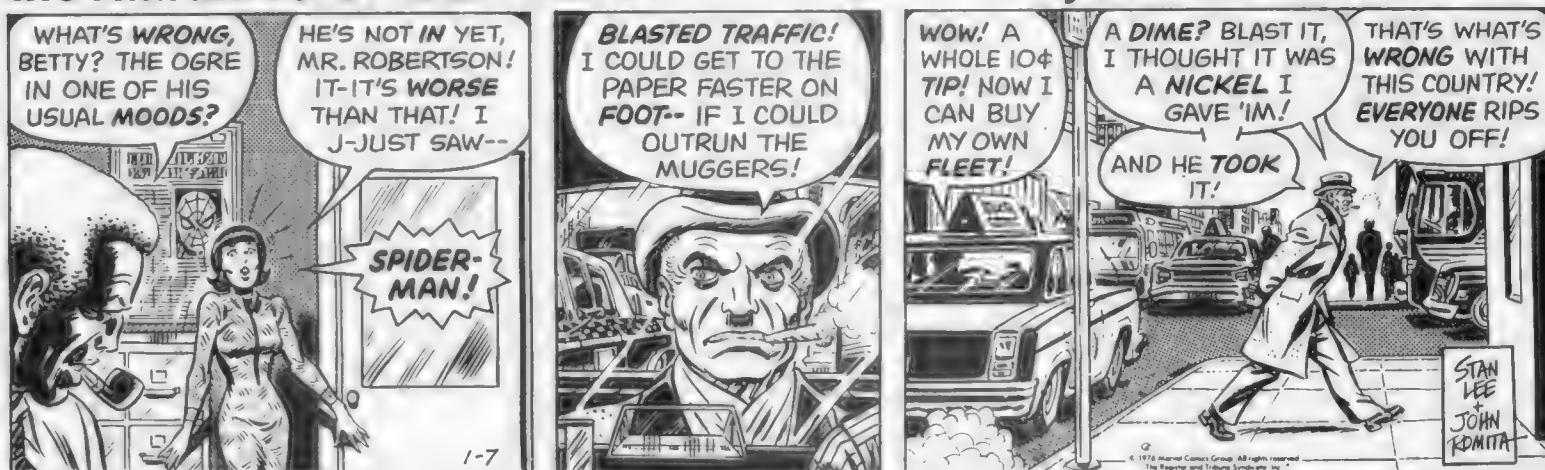
By Stan Lee and John Romita



While attending a demonstration in radiology, student PETER PARKER was bitten by a spider which had accidentally been exposed to RADIOACTIVE RAYS. Peter soon found he had GAINED the insect's powers . . . and had become a human spider . . .

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Daily newspaper strips

favorite comic strips like 'Dick Tracy' and 'Terry and The Pirates'. Later, I went on to do Disney characters. Before I was 10 years old, I was doing drawings of all the 'Tracy', 'Terry' and Disney characters constantly. The fact is, they were the easiest things to draw. At that age, I didn't know if I wanted to be a cartoonist or not. I remember sending a batch of my sample drawings to the New York Daily News when I was about eleven. They sent me a warm letter of encouragement. They told me that Chester Gould had a contract with them to do 'Tracy' and therefore they couldn't really take him off the strip to put me on it. Their diplomacy always meant a lot to me.

Q. Do you prefer penciling or inking or both?

A. I would like to do the complete job, but I find that it's too time consuming a job. I guess I would end up preferring the penciling. A lot of times I do things in ink that I didn't plan in pencil; so the best way to work is to do the entire job, from the penciling to the inking.

Q. What are the differences between doing a newspaper strip like "Spider-Man" and doing "Spider-Man" and other comic book pages of Marvel Comics superheroes?

A. There's a substantial difference. I've been doing the newspaper strip for 18 months. It's still a problem to me to accept the format change, from a 20-pager to daily strips and Sunday pages. The comic books give you a chance to use a lot of tricky story-telling and graphic gimmicks. You can build-up to something and unfold it slowly; while revealing the characters at a nice leisurely pace. You don't have to begin and end a characterization in one story. You can start a character in January and finish out his whole sequence in June. I miss the luxury of the panoramic action shots and the full page spreads. I don't have that luxury in the comic strip. In the strip, I find, you can't start something and build-up to it. You sorta have to get in and out like a commando fighter. It's very difficult to do all the things we want to or are used to doing. In the comic strip, 60% gets in. About 40% of the things we'd like to put in, just never quite make it because of the limited comic strip format.

Q. If you had your choice, which would you prefer doing in cartooning?

A. I think either one of them is all right. I think the newspaper strip allows you to reach a wider audience. I believe that we have 400 plus papers taking 'Spider-Man' now and it's all over the world. We are reaching a bigger audience than we do in the 'Spider-Man' comic books. However, comic books are more fun to do than strips. Strips are a lot of work.

Q. Would you describe the flow of work in comic books from the editor, writer, penciler, inker, etc. to the printing.

A. Well, the way some comic book companies do it is to have an editor and a writer get together and decide on a general synopsis and plot. Then, they write a script in play form. They describe what's happening and break down the action into pages: the splash page, page 2, panels 1-6, etc. After the script is OK'd, the artist gets it for pencil layouts, and he does them panel by panel. Then, it's

lettered and is sent to the inker (or returned to the original artist) to do the inking. Then, the comic book publishing company photostats the original art size (in this case the original art size is 10 x 15 inches). It is photostated down to reproduction size, which is 6 x 9 inches. These smaller photostats are colored for the printer. The engraver takes this coloring and translates it into screens, based on the 4-color printing process. At the engraving plant, each color has a certain percentage of screen. They do the red plate, the yellow plate and the blue plate. They use the black original plate as a form and they add the color screens to the black original. Then, the 4 plates are sent to the printer. The only difference we have at Marvel Comics is that the script doesn't proceed the art work. We do it *visually* first. This was accidentally discovered by Stan Lee. We save a great deal of time this way. What happens is that the writer and the artist, generally with the artist's understanding of what the story line is going to be about, get together and work out a plot. The artist takes it home to his studio and does a wordless picture story. Then, he returns the pencilled panels to the writer and the writer adds the dialogue and the captions. Then, it is sent to the letterer and finally the colorer. The remainder of the work is about the same as other publishers from that point on. The visual application of what we do at Marvel has been very successful. Because a lot of writers don't even visualize what they're asking for, they have a general thought of what they'd like and a lot of them are thinking in terms of motion pictures and multiple pictures all in one panel. This doesn't always work. When an artist has to do it, he generally approaches it right from the visual standpoint and then lets the words of the story add to that impact.

Q. How long does it normally take from the spark of an idea to the finished art on a complete comic book episode?

A. Not very long because it's a team that's working on it. Some teams can produce a comic book in about two weeks, and others take three to four weeks. Sometimes it takes longer and the schedule goes down the drain. There are many varieties of approaches. Some artists are very fast and some artists really have to dig it out. Everyone has to work within a schedule, which is generally a month's deadline for a monthly book. But that varies, depending on a number of things.

Q. Do you use a pen or brush? What brand do you prefer?

A. Both. However, I prefer a brush. I think it gives more fluid movement to the line. But there are some place where we must use a pen. Some artists like Frank Giacoia use pen to do the entire outline of the job. He does the figures and backgrounds in pen; then, he adds the black with a brush, which is a fairly standard way to work. Brushes? The Winsor-Newton, I guess, is the standard. It's a round red sable. There are other brushes that I have used lately: a German-made Artsign. It's a round red sable, but I think that the Russians cut off red sable supplies to us about twenty or thirty years ago and it's never been the same

since. Brushes are just not as good today. In fact, it's very hard to find a good brush.

Q. How many strips can you do a day, a week? How far in advance do you work?

A. Well, I just turned out a week of dailies in 24 hours, from Thursday night to Friday night. My wife and I struggled through it. That's definitely not the way to do it. A week of dailies is equivalent to three comic book pages. I should be able to do them in two days. Sometimes, Frank Giacoia helps me with the inking. Sometimes, Mike Esposito does. Other times, my son, John, Jr., who is really quite good and a comic book artist in his own right, helps me. But two days should do it for six daily strips and a day and a half to two days for a Sunday page. I work as close to the deadline as I can. The syndicate wants the Sunday pages ten weeks in advance. Eight weeks in a pinch. I'm right on schedule with the Sundays. I'm about two weeks to two and a half weeks ahead on the daily strips.

Q. Most of the comic books are in color ... how does the color get handled when the artwork is in black and white? What are some of the techniques of the "colorist"?

A. Well, I was explaining that before. The comic books are produced by a very old method called letterpress. Most magazines are printed offset and they photograph and separate the full color artwork. Comic books are still done in the old system and that's why the engraver has to add the color. You might say that all of us in comic books are at the mercy of the engraver. If you can get a good engraving job, you can get a good color job. If you get a bad one, then you're in trouble. As I pointed out, the color is indicated on a photostat, and together with the original art and a 2/3 size photostat with the color indicated, the engraver will shoot down the original art to the proper size. Then, he will make a set of screens. For instance, when they make a yellow plate, they take all the yellow areas that they interpret from the photostat. Now, on the far wall of the gallery there's a color overlay on the original 'Vera Valiant' Sunday strip. That's just a rough color facing that Frank Springer did on top of the artwork. The engraver gets that, he sees all the yellow areas there are and he will paint in all the yellow areas on the plate, which is really an acetate. He does this in all the areas according to the percentage of color required. The number of dots determine the intensity of color. It's an interesting trip to see what the engraver (Chemical Color in Bridgeport) does with our black and white artwork. It's pretty difficult to explain the process without showing you what the acetates actually look like.

Q. How far in advance are the comic book stories finished prior to printing?

A. That varies, too. I think they print the books a couple of months ahead of the release date because we get proofs back from the engraver. By the time we get a printed bound book, it's at least six weeks to eight weeks later. Sometimes it's a closer cut than that. ●

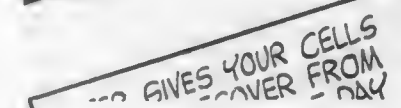
Q's & A's about

The San Francisco Academy of Comic Art A

by Bill Blackbeard, D



Bill Blackbeard as portrayed by the famous comic book artist, Alfredo Alcala.

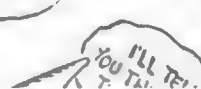


We enthusiastically welcome to these pages on a regular basis, **BILL BLACKBEARD**, whose writings have appeared here occasionally in the past. Bill will conduct a column in which he will answer the most interesting questions submitted, pertaining to comic strips, and below you will find his suggestions for sending your questions to him. Blackbeard, of course, is the well-known founder of The San Francisco Academy of Comic Art, which has virtually complete runs (from the beginning) of a large number of major comic strips. He is the Series Editor of the 22-Volume Series of Classic American Comic Strips, recently published by Hyperion Press, and the Co-Editor with Martin Williams, of The Smithsonian Collection of Newspaper Comics, Copublished by Smithsonian Institution Press and Harry N. Abrams, Inc. We are very pleased that our readers will thus have access to the immense amount of factual information filed at the Academy, and appreciate very much Bill Blackbeard's cooperation in making this service possible for our readers.

I complaine.

WATCH OUT, FANS, FOR
"FINGERS OF FEAR"

ED WHEELAN'S LATEST AND
GREATEST SERIAL-THRILLER



BLANCHE ROUGE HAS THE STRANGEST ROLE OF AS ROSE PUNG, A CHINESE BLOOD IN HE CAN'T TELL YOU ANYMORE DIVULGING THE DAB DIVULGING NAPOLION AGAINST

NEW
by **BILL**

t COMIC STRIPS!

Art Answers Your Questions on Comic Strips

rd, Director, SFACA

As some of you CP readers already know, the San Francisco Academy of Comic Art has long had a policy of answering the questions of NCS members at no charge so long as a SASE was enclosed. This will continue to be true in the conducting of this column, except that the privilege will be extended to all CP subscribers as well. To save Jud handling and postage, inquiries should be directed to me at SFACA, 2850 Ulloa St., S. F. CA 94116, SASE enclosed. The most interesting questions will be reprinted, with their answers, in this column. Only questions relating to comic strips will be used.

Although the Academy will try to answer any of your questions concerned with the other narrative arts represented in the Academy's collections—films, all areas of genre fiction, popular magazines, children's books, etc.—by mail. We expect to learn much from you, too, and welcome corrections or emendations to the answers published here; these will also be printed as received. One area of weakness should be cited in advance: I view most extant data about "ghost" work on comic strips, unless verified by several sources I have found to be reliable, as suspect, and will so indicate when I reply to questions in this vein.

A recent inquiry from Norris D. McWhirter, editor of the famed *Guinness Book of Records*, to me read as follows:

Dear Mr. Blackbeard,

You will remember that we corresponded last year on the subject of comic strips. Since that time we have received the suggestion that Chester Gould, by writing and drawing his original creation 'Dick Tracy' consisting of six daily strips and a Sunday page, 365 days a year from October 4, 1931 to December 25, 1977 (46 years 2 months and 20 days) set an all-time record. I should be grateful to know whether in fact this is a valid count according to your own knowledge.

My reply was the following:

With regard to your question of 3/23/78, the citation of Chester Gould for having set an all-time record in continuously drawing a comic strip within the dates you stipulate (which are accurate in themselves) is so close to a number of similar "records" in the comic strip field in terms of time covered that we have to decide what specifics are going to be considered definitive. If the fact that Gould drew a Sunday page as well as a daily during this period is to be held intrinsic to the record, we

ROUSE HAS THE ROLE OF HER CAREER PUNG, A WHITE GIRL WITH GOOD IN HER VEINS - WE YOU ANYMORE WITHOUT THE DABOLICAL PLOT NAPOLION POWER, THE CARD OF HIGH FINANCE

AND SURPRISES CREAM THIS SENSATIONAL SERIAL - SO GET SET NOW, FANS, AND DO NOT MISS A SINGLE EPISODE! WATCH FOR THE FIRST RELEASE HERE TOMORROW!! 2-28

TECTIVE - TRACY!

THE NATIONWIDE CRIME SYNDICATE

THE CITY ROOM... THEY'RE ON THEIR WAY! JOIN RAZOOTSKY!

W COLUMN L BLACKBEARD



Although he went over big with the ladies, Lord's fact that his vi here of getting

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find him already occupying a category apart from cartoonists who drew only a daily (six-day-a-week) strip. And if we are concerned that this time span must involve work on just *one* title, the category in which the record is claimed narrows still further.

The longest continual association of a cartoonist with a single comic strip is that of Rudolph Dirks with the work best known as *The Captain and the Kids*, although his strip was also popularly called "The Katzenjammer Kids" during its initial years. (See my closing note below.) This ran from 1897 through 1958 (being carried on from that date by Dirks' son), for just over 60 years. However, the strip appeared only on Sundays for much of its run, while Dirks himself more than once left the strip in other hands (notably those of Bernard Dibble in the early 1930s) while he took prolonged vacations and conducted arguments with his distributing syndicates. Again, the noted Merrill Blosser drew *Freckles and his Friends* between 1915 and 1966, for over 50 years, but for many of those years, *Freckles* appeared only on weekdays—until 1924, in fact—so that Blosser would have drawn a daily and Sunday feature for only 41 years, as against Gould's 46. But if a total of days *alone* is the factor, Blosser would beat Gould handily: that is, Blosser drew more strip episodes in total than did Gould. (Gould: approximately 16,871 episodes; Blosser: approximately 17,782 episodes.)

Close to Gould in time would be V.T. Hamlin, whose *Alley Oop* began in 1933, but who co-signed his daily and Sunday strip with another artist from the mid-1960s on, thus disqualifying himself technically. Floyd Gottfredson drew *Mickey Mouse* from January 1, 1930, through 1976, edging Gould a bit on years, but for much of this span he drew only the daily *Mickey* strip, closing below Gould in total episodes. Harold Gray, Gould's colleague on the News-Tribune strip roster, drew *Little Orphan Annie* daily and Sunday for 44 years, missing a sure challenge to Gould's record only because of death. (LOA: 1924-68.)

If we step aside from the emphasis on the single title, all sorts of challengers emerge against the Gould score. Milton Caniff, who started *Terry and the Pirates* in 1934, then switched in 1948 to *Steve Canyon*, which he still draws today, will easily surpass Gould's mark for continuous daily and

Sunday comic strip drawing in just three years time. (The addition of Caniff's pre-1934 *Dickie Dare* and *Colonel Gilfeather* daily strips would, of course, further up his continuous episode total.) And Roy Crane, who began his famed *Wash Tubbs* in 1924 and then switched to *Buz Sawyer* in 1943 (to die at the drawing board in 1977), surpasses Gould's *Dick Tracy* record by a good six to seven years—although if Gould's own earlier *Fillum Fables* (which did not continue up to the date of the start of *Dick Tracy*) is considered, the gap would narrow in strip episode totals.

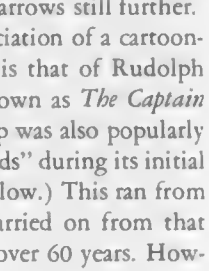
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Closing Note: It is always difficult to talk about the early titles of comic strips. Many strips prior to the 1910s did not carry regular weekly titles at all, but had a different, descriptive title every Sunday. In the case of such a strip as Dirks', this might be "Today Mamma and the Kids Face a Very Angry Captain—and Long John Silver to Boot!" It wasn't until the syndicates realized that this practice was playing hell with trademark and episodic copyright renewal that it was changed, and all Sunday strips received repeated running titles—as did the dailies which began to develop in the late 1910s. As a result, Dirks—who parted company with William Randolph Hearst and his chain of papers shortly after 1910, to go his own way with his crew of characters—never drew a strip actually called *The Katzenjammer Kids* as such (although this title *was* used for the concurrent book collections of the strip); the "KK" tag was first used on the separate, similar feature H. H. Knerr developed for Hearst in the later 1910s.

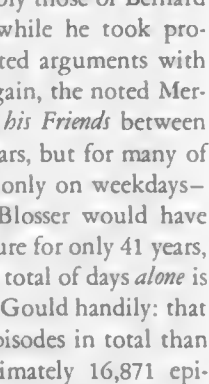


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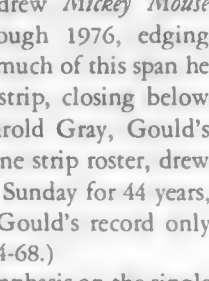


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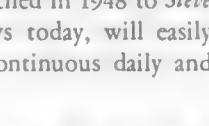


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TERRY

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NORTHERN CALIFORNIA CARTOON & HUMOR ASSOCIATION



By ED MITCHELL

When is a doctor more than a doctor? GEORGE LEMONT explains that the added ingredient is humor. He is shown at a dinner sponsored by the Northern California Cartoon & Humor Association, at which his strip was honored for its consistently fine standards.

The popularity of George's imaginative strip DOCTOR SMOCK prompted Dr. Bud Miller of the Idaho Academy of Family Physicians to adopt this far-out personal license plate for his car. Yes, it's the car he uses for his medical rounds, and patients love it!

Dr. Miller also advised that George had been voted an honorary membership in that august association. Pretty good for a San Francisco boy, but not surprising in view of George's deep roots in writing and performing comedy routines before his feature was picked up by United Feature Syndicate.

The photo was taken by Alyce Sheehan, talented photographer for the NCCHA. Through oversight, Alyce was not given editorial credit for the three large photos used with our FOUR QUEENS article in the June issue of PROfiles. Jess Logan furnished the shot of Vivian Greene in that story.

The photo was taken by Alyce Sheehan



DOCTOR SMOCK

by George Lemont



HILDA TERRY is one of the small, but growing, number of women who have made very successful careers in cartooning for themselves, and who have demonstrated that they can be very flexible in their work when circumstances demand it. For 25 years Hilda's comic strip 'Teena' was a popular feature distributed by King Features Syndicate. Then gradually, when conditions in our field changed, she worked her way into her present very exciting situation—doing portraits and animations which appear on baseball scoreboards in stadiums around the country.

She is the wife of Gregory d'Alessio who is a well-known instructor at The Art Students League of N.Y., and who drew the panel 'These Women' for the Publishers Syndicate for a number of years. In partnership they also operate 'Gallery 8' on Henderson Place in

New York City.

The following are the scoreboards Hilda works for: Kansas City Royals, Nassau Coliseum on Long Island, Oahu Stadium-Honolulu, Denver Mile-High, Atlanta Braves, Cleveland Indians, Toronto Blue Jays, Meadowland Race Track, Giants Stadium-New Jersey.

Through the courtesy and help of Tom Finch, the Director of Scoreboard Operations at the Sports Complex in Rutherford, N.J. (which includes Giants Stadium and the Meadowland race track), your editor was able to watch Hilda work recently in the computer-filled control room at Giants Stadium. We might add that it was a very exciting experience! Tom Finch says she's the best in the business!



Q: Hilda, would you explain the steps you go through before portraits and animations you draw appear on the scoreboards of various ball parks around the country?

A: Well, everything is different on each system, Jud. Do you want me to give you one, as an example, or would you rather I generalize?

Q: Why don't you generalize, to begin with, & then perhaps we'll get into one later.

A: Okay. In general, as everyone understands, we're drawing with evenly distributed lamps. Some of these boards can display from 16 mm film, and/or video tape, but film and tapes have to be mounted and cued up, which is incompatible with the pace of the sport when it comes to situation things.

So, what I do is this: I create animations and portraits which I'm able to feed directly into the computer. Then, during a game, the operator can call them up from random access, instantly, with just a few taps on the keyboard.

Video can display at its own speed, but my work is limited by the computer to a maximum of fifteen frames per second. Computers do things with a vocabulary of two words. For my work, it's "on" or "off". I can talk to one lamp, or a group of lamps, addressing the location X—, X—, Y—, Y—. This command can only describe a single lamp, a square, or an oblong area, so to accomplish a diagonal or rambling line, you deliver the command to a series of locations, which, in the case of a graphic, can get pretty heavy if

you're doing it manually. Fortunately, computers are intended to take over such tasks and digital programming enables the computer to calculate the perimeters for itself from whatever device is provided to transmit a drawing — a device that might be anything from a light pen (that signals as it traces) to a video camera.

Q: And you communicate with the computer through this machine you call a CRT which is similar to a typewriter with a TV screen on it?

A: Right, Jud. You can also go in with tape, key punch cards, etc., but the CRT is the main man. You don't have to be a fast typist, necessarily, but you must be an accurate one. Most computer errors happen right here at the

Gail Harvey: Toronto Sun



Hilda Terry at the Toronto Blue Jays Scoreboard Operations Center.

Gail Harvey: Toronto Sun



By tapping various keys on the CRT, an operator can cause the various frames of a handclapping sequence drawn by Hilda to appear on the scoreboard. And the hands can be made to clap in any desired rhythm.



Hilda Terry portraits of baseball stars, photographed as they appear on the scoreboard.

CRT.

Q: I think I understand how the boards work. Perhaps if we took one board, now, we could get a better picture of how YOU work.

A: Right. You asked for a step-by-step thing and I guess the only way to do that is to go to one specific board. Let's take the Kansas City Royals built in 1970, the last board Stewart-Warner built before they went to video which is something else again. First step — I have to get to the site, because I work directly with the computers. The client pays for my flight, so if it's a team that doesn't have a rule against women on the plane, I might go out with them on their charter if it fits my schedule. Most of the players sleep on the plane, but I can always find one or two to talk with, and that's important for step number two — getting the ideas. As with any form of cartooning, everything revolves around the idea. Needless to say, watching ball games is also part of the job. After I get an idea, I think about how I'm going to put it across on the limited number of lamps I have to work with, and how I'm going to use the computer to shorten the labor. On the Royals board, graphics are entered through what we call a graphic reader. For this device, the drawings are prepared on clear acetate with heavy black acrylic. The acetates are punched to match up

with a matrix — that's a plastic sheet, 7" x 12" with transparent dots — 100 to the square inch — corresponding with the lamps on the board. The acetate is laid over the matrix on a peg bar for precision. I can sandwich a tracing in between if I want, but generally I attack the acetate directly. When finished, it's fed into the graphic reader and given a number to identify it in the computer. That's when I really go to work, because the programs are there to do all sorts of things with the graphic such as cut it up into as many elements as I like — relocate each element separately in one picture — reverse some — turn them upside down or mirror image — correct one lamp, or block out a whole area and combine with something else. I can reverse a background and impose a silhouette, re-reverse, and drop in a graphic over the dropped out silhouette, to create a moving figure against a moving background, and see the end result on the board as I work.

Q: When you say the drawing is fed into the graphic reader, is there someone working with you who does that?

A: No. I do it myself. I always work alone, although I might be working with someone sharing time on the equipment. I'll get on when he stops to think, and he'll get on when I stop to draw, but we'll be each working on our

own thing — like, he might be working on the formats for the GIP (game-in-process) system. That way, neither the computer, nor he, nor I will ever be idle. Mostly, though, I work alone in the stadium, through the night when no one else wants the computer. It's better to be working alone because, as you can understand, one must hold in his head a very strong visual concept of what you're trying to achieve in order to execute it in the abstract. It's always a thrill to see it work out on the board after I've finished typing in the schedule of frames, which is the next step. Finally, when I'm satisfied, I install it in the operator's system so he can call it up during the game with just a quick number.

Q: In the case of the newer boards that have cameras, do you still prepare your drawings on acetate as you do for the Royals?

A: No, Jud. For the camera, anything goes, including existing art from postage stamp size to a poster. On these boards I can complete an average of eight animations overnight. Then, too, where the boards have tone, portraits can be picked up from photographs. Player-photos are very important. Helping the fans get to know the players is one of the major contributions these new boards have to make for baseball. At Royals Stadium, where they have no camera, I draw each portrait for

black & white display. We have at least two portraits for every player — a full board, and a quarter board — and sometimes, with beard or moustache, and without. We also try to have at least two cartoons for every man on the roster — particularly the rookies. When George Brett first came to the team, for instance, I did the king — my mascot for the Royals — saying "THAT'S OUR BRETT AND BATTER MAN". Then he ducks as someone throws a ball at him because it's such an outrageous pun, but I try to incorporate the players' names in these things because when they see this a few times, the fans very quickly get to know the player's name, and in the case of Brett, what he's going to do for the team. When George made the most hits in the American League, I did a shark swallowing balls, and it says "JAWge!"

Q: Will you say something about how you arrived in such an unusual field for a cartoonist, Hilda?

A: Well, first of all — you know these people who think they want to be a cartoonist

because it looks like an easy way to draw? I have to confess — when I was young, I wanted to be a sports cartoonist because, for me, it looked like an easy way to think. Willard Mullin was my number one idol, and I did a lot of sketching from life at sporting events, but back in 1934 or so, I began to realize that, for a girl, it'd be a lot easier to start thinking up funny lines than to persuade some editor to hire a female to do sports. About this time the Journal American's predecessor was running a contest to encourage young artists, I submitted both — a sports cartoon, and a comic one. The comic one won a prize. That, and meeting Gregory d'Alessio shortly after, finished the sports thing. After I married Greg, who is a wonderful teacher, I learned to draw "funnies" that would sell. In fact, I learned to draw them so well I sold The Saturday Evening Post, College Humor on my first submission, and all the magazines regularly thereafter. On my thirty-second birthday, my first words were "Thirty-two. Too old for baseball." Little did I think that at

double 32, here I'd be.

Q: Hilda this is the the second time you've surfaced in a profession supposedly dominated by men. Did one have anything to do with the other?

A: Au contraire, Jud. When I was trying to get on these boards after the first ones were built, someone advised me not to mention that I had spent 23 years doing a comic strip about teen-aged girls if I wanted to get into sports. So I used my experience working for a radio tube factory — 1929-31 — as background. This is going to make the girls mad, but I found the doors opened for me in some cases BECAUSE I was a girl. I never knew Mr. Hearst, but the Old Testament makes it clear — a man doesn't have to be a saint to be great. I know that I was picked out of the multitude, as was Simms Campbell just before me, not because our talents were so outstanding, but because it pleased the "old Man" to give a couple of minorities a chance, so long as we had what it took to grab hold and hang on. This was 1939/40, long before it became the

Gail Harvey: Toronto Sun



Gail Harvey: Toronto Sun



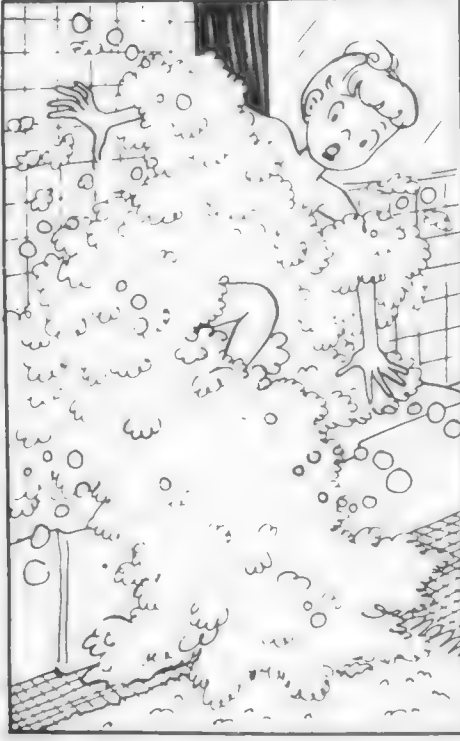
TEENA[®] *by Lilla Terry*

HA! LET'S SEE YOUR NEW DRESS.

NOT YET, DAD!

WAIT UNTIL I PUT IT ON... IT DOESN'T LOOK LIKE ANYTHING IN THE BOX.

OKAY, I'LL WAIT!





Computing Royals scoreboard

Hilda Terry, New York artist, finds an outlet for her creative ability in producing animations for the Royals' scoreboard. M s. Terry sometimes draws as many as 1,000 panels for a cartoon then records them on tape to be played thru the scoreboard computer. Simpler illustrations may require only two or three panels. M s. Terry drew a comic strip for King Features for 25 years before attempting the new medium for her art work. M s. Terry was responsible for computing the Royals scoreboard for the cover of this year's edition of The Kansan's baseball tab. (Kansan Photo by Margaret Finnell)

thing. Speaking of Mr. Hearst — I'd like to get something off my chest that I'd rather see in print than any of this we're discussing. I know what I was able to do for my family, for myself, and for others, over the 25 years during which I was paid by King Features — not as a recipient of charity, but as an artist given the opportunity of having my work printed and distributed — AND — to be supported to boot for it. Multiply, by me, the astronomical number of people like myself and their dependents who have been able to benefit from satisfying employment in Hearst's newspaper industry from its concept. Letting the man get rich with our blessing should be the least we could do to show our gratitude.

I foresaw the end of the New York newspapers before it happened. I used to read the financial reports and it was clear they couldn't go on borrowing money year after year to meet payrolls that exceeded revenues. I guess union people don't read financial reports. My comic strip "Teena" was one of the minor casualties when the Journal folded. It seemed providential for me, at the time. For 25 years my strip and magazine cartoons had kept me working in close contact with youngsters, doing, at a relatively advanced age, all the things I'd missed in my own youth. My last installment was delivered on my fiftieth birthday — time to quit being a kid — to get into some of the many other things I wanted to do. The first thing I learned — and this is no news to anyone who's been through it — is that, at 50, no one wants to hire you. Not even if you say you're 40. And if you think you have anything to offer, that puts you in the over-qualified category, which is ESPECIALLY disqualifying. If you're desperate enough, however, you can always find someone desperate enough to take you on without pay on the understanding that you'll have a job if the venture works out. In the first of these ventures, five people went bankrupt. In the second, only one. In the third, nobody, because it was MY money that was lost, and I don't know how to do legal things like that. Since most of that money was borrowed, and I now had a bunch of interest to come up with every month, I decided to get ten things going — not to hang myself up on one hook again. I took a lot of courses, and that's what I did. One of my things was varityping — another was engineering designs for electronics. Stewart-Warner had just entered the electronic score-

board field, and their sales affiliate, American Information Corp., was looking for a cartoonist to show what might be done on these boards. 17 years as a Camp Fire guardian helping girls with their Indian headbands, had oriented me towards drawing with uniformly spaced dots. With the bullet on my varityper, I was able to produce portraits that promised an impressive potential for getting likenesses on a lamp grid. How that promise has been fulfilled can be seen in these portraits I did of the Yankees for the Royals scoreboard during the 67 playoffs.)

Q: What do you see as the future for computer animation.

A: As a creative medium, it's extremely fulfilling. There has to be a future for it as a fine art, which has never been profitable for artists, but has always been the ultimate in satisfaction. There aren't enough walls in the world to accommodate the accelerated production as more and more people have more and more time for self expression, and since, in my belief, cartoonists — on the highest level — are the purest of fine art expressionists, observing, reporting and recording the sense and mood of their generations, these expressions must be increasingly preserved on tape, film, microfilm, and computer disk-packs.

Q: Would you advise other cartoonists to go into it?

A: No. Not just yet. Right now there's not enough work in electronics for those that are in it. Everyone seems to be going broke trying to get these things moving. It's all so new. Wherever the system has video, 16mm input, or an outside computer programming service, the work is open to anyone who can produce in a studio. So far as I know, I'm the only complete general practitioner doing the whole thing directly into the computer as I am. Since one can't get started as a cartoonist without multiple skills; (no one will write for you, if you're not selling yet;) probably any cartoonist can learn to do it if the desire is there — he might even be able to make money at it — but that's the catch. You really have to want to do this out of love for the work, to learn all there is to know about it, and to learn a whole new set of procedures and figure a whole new set of methods for every new system. I've found it's not easy to make money doing something you really love to do. When the truck drivers struck and the papers pub-

lished the poor wages they were so discontented with, I knew at least ten cartoonists with their names in the paper every day over their published work who were getting less than these men who were just delivering the stuff, myself included. When you want to do it so badly you'd even pay them to let you, the money is what the other guy goes after.

Q. What do you charge for your work?

A. My commercial rate is \$30 a second. (For the teams, it's much less.) I understand my nearest competitor is \$250.

Q. Don't you think, Hilda, that if you charged more, they'd pay you what they pay the others?

A. No, Jud. Where animations cost that much, they only add one or two new things each year. When they know I'm going to come in and give them fifty or sixty things for the same money, they more or less give me my head, which is the best way to work. I'd much rather work something out in the computer than have to fuss with storyboards.

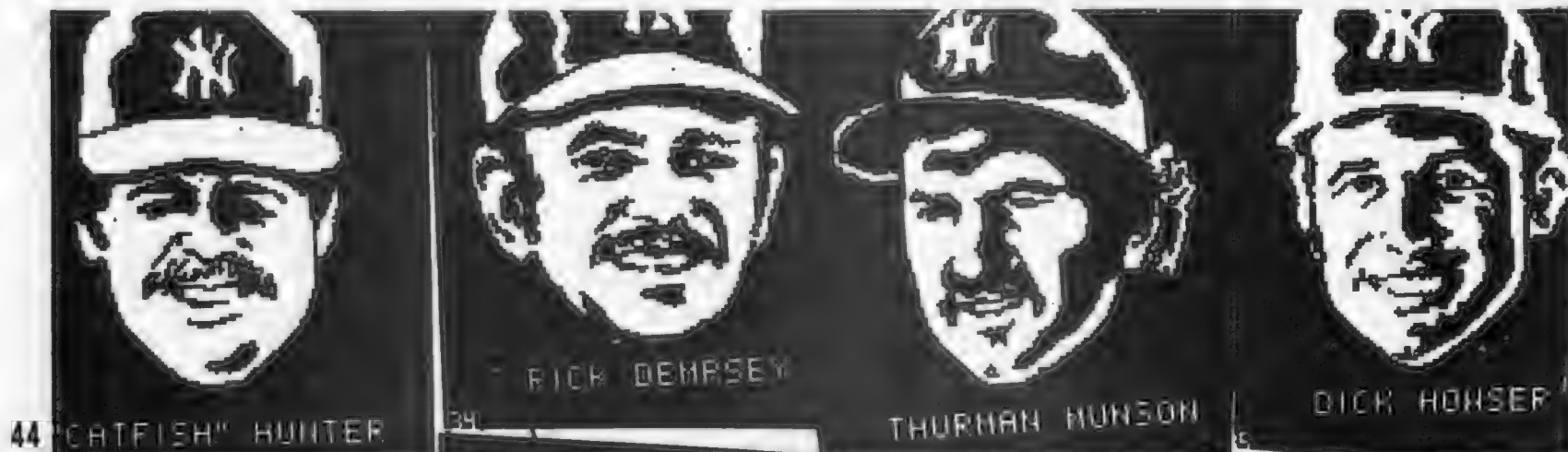
Q. But what happens when you do all that work, and they don't like it.

A. That happens. I once did a beautiful animation with nude streakers for a stolen base, and then we had an incident with a streaker and the cops and all, so we couldn't use it. Mostly, though, if they tell me why they can't use it, I can fix it so they can. Like once I did a hand raising a bubbly cocktail that said MARTINEZ!-ONE FOR THE ROAD! (He was hitting a lot of singles.) Then I heard he had just been arrested for drunk driving and I quickly redid it, changing the text to "TINY BOBBLES" for when the opposition makes an error that helps us.

Q. Why does your competition charge so much more than you charge?

A. They have to because they're dividing up the work among very good idea-men, story-board artists, very good cartoonists, competent in-betweeners, and a knowledgeable computer person, all of whom have to be paid adequately for their effort. Our old friend, Ed Nofziger, who is still remembered for his terrific animal cartoons was one of the first to do animations for these boards with a group like this. I only work on the boards that I have helped to sell, for I don't like taking the work away from anyone, but after the first boards went into action, the cost of the animations scared off all the stadiums that were considering going to electronics,

Hilda Terry portraits of baseball stars, photographed as they appeared on the scoreboard.



44 "CATFISH" HUNTER

39

RICH DEMARSEY

THURMAN MUNSON

DICK HOWSER



Hilda Terry in the days when she was drawing 'Teena'.

and my ability to produce these things on an economy level was a major factor in breaking down the sales resistance at this point. The limited exposure in the ball park just doesn't justify that kind of cost as a steady diet, and for my part, I'm more anxious to see the boards used to their full potential, with a wide variety and constant addition of new cartoons so that every other team, seeing what these boards can really do, will feel they should have one in their stadium, too. When there are lots of these boards around — in shopping centers and other public places as well as sports stadiums and tracks, etc., those who come after me can charge what they like. Someone once said money is a substitute for love.

That's not quite true. Money IS love. It's the measure of one's value to the world, and if you think you're giving more than you're getting, that's unrequited. I think the reason artists can accept less than what they're probably worth

is because we know our value to ourselves. Monetary appreciation is nice, but when you're doing something that is so pleasing to you, all you need is enough money to cover you so you can devote all your time to it. I probably wouldn't be speaking like this if I were a man, with a family to support, but maybe equal rights will fix that so men who want to spend their lives producing art can marry women who'll support the family.

STAN STAMATY



In past years STAN STAMATY devoted considerable time to magazine gag cartoons for publications such as The Saturday Evening Post and Collier's. Then, as the magazine field began to shrink, he shifted into other branches of cartoon work, exercising the flexibility that had been drummed into him during art school days. He talks here about his methods, and about how a doctor's warning that he'd have to live a sedentary life, turned out to have considerable influence in his becoming a well-known cartoonist. Stan and his wife, Clara, live in Elberon, New Jersey. Their son, Mark Alan, who is also a cartoonist and illustrator, has a studio in Greenwich Village.

Q: When a young, aspiring cartoonist shows his portfolio to a potential buyer of his work, and is turned down, it's natural to be discouraged. So I think it would be very helpful, Stan, if you'd say something about how you learned to handle this situation.

A: In the early 1950's I happened to be illustrating some salesmen's booklets for Prentice-Hall, and through doing that, was aware of a Salesmen's Book Club which that publishing firm had organized. Each month they offered subscribers a selection of books written by successful salesmen, and from glancing through these, I learned a key point about the law of averages. The point is that if you find that you're making one sale, let's say, out of every 10 calls you make, then 20 calls will, on the average, produce 2 sales.

With this in mind, I was able to determine how many sales I made in relation to the number of calls I made, and it became a game with me. I found that I was no longer discouraged when I got a 'no' on a particular call, but realized that the important thing was to keep making those calls! With enough of them, there's bound to be a return. I enjoy conversation with potential cartoon buyers of all kinds. I found that when I came into town several times a week, I'd have just a touch of stage fright with the first one or two calls, but then I warmed up to it and eventually I enjoyed whatever reaction I received. It was an experience, and I would keep score by marking down each call in a little book, the reaction I received, and any other appropriate details. It became a fascinating game!

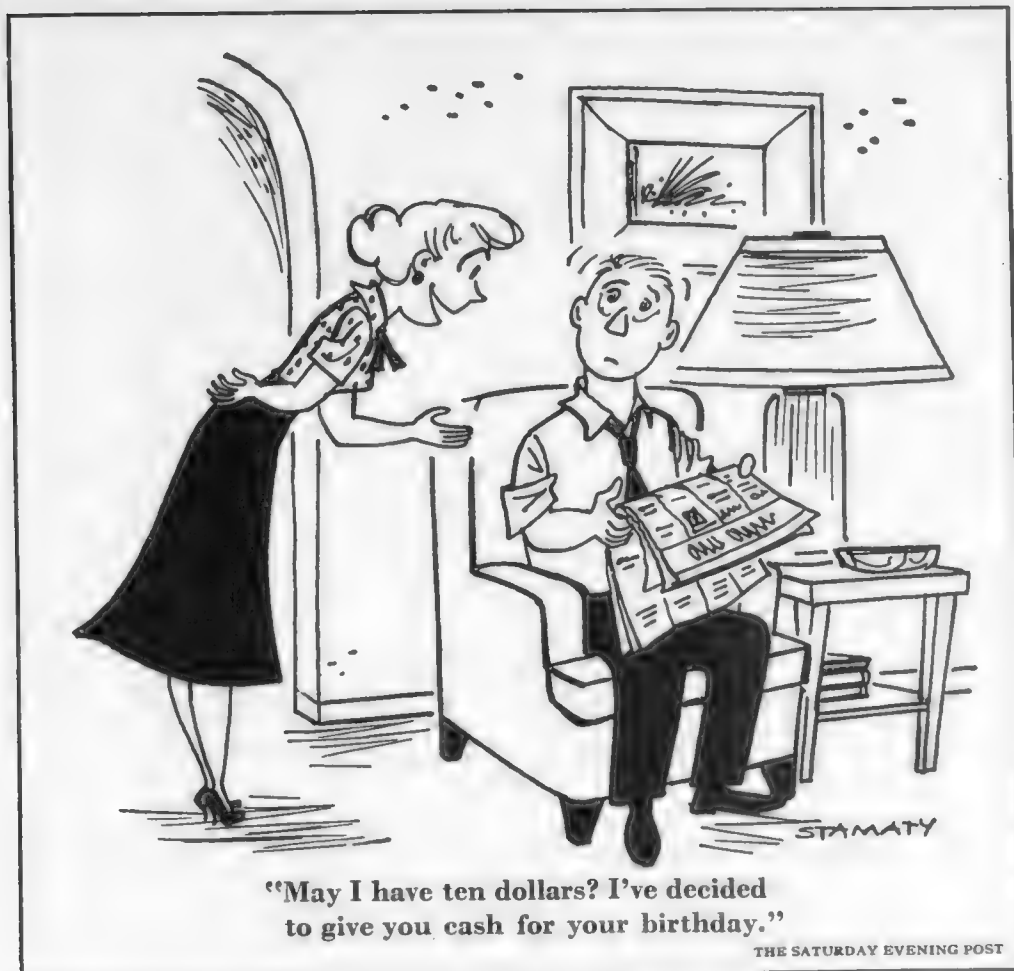
Another thing - I found that I preferred this one-to-one contact with potential cartoon buyers to the situation I had found when I was devoting all my efforts to the magazine gag business in the old Saturday Evening Post and Collier's days. In those days you were in magazine offices with 30 other people who had signed in to see the cartoon editor. Since then I've enjoyed individual appointments, the editor or buyer is there just to see me, and I've benefited from these relationships. I've made good business friends over the years.

Q: What did you do, some years back when a lot of the magazine gag cartoon business began to slip away?

A: I began to phone and/or visit public relations people, textbook publishers, ad agencies, etc. In fact my initial visit to Prentice-Hall eventually resulted in my learning the things about salesmanship which I mentioned at the beginning of our conversation.

Q: How did you get the names of potential clients?

A: For one thing, from the directory boards in lobbies of various buildings. And then the 'referral' system worked for me, as it does for so many insurance people for instance. They'll sell a policy and then ask the customer, "Do you have a friend who might be interested in seeing me?" After such a question from me, many art directors have said, "Why don't you see so-and-so?" Other sources of people to see are the various directories of book publishers, advertising agencies, etc. These are available in libraries.



Q: I know that you had trained yourself to be very flexible in our business, Stan. How did you accomplish that?

A: Well, I spent 4½ years at The Art Academy of Cincinnati, where we had the full range of formal art training – design, life drawing, painting, composition, history of art. On top of that, one of my teachers, Mike Abel, emphasized a point which was to prove to be very important to me in later years. He would stand with me at the back of his class, holding a copy of the Saturday Evening Post, and leafing through it as he talked. He'd say, "Now, Stan, this man can really draw – he has graphic power, and if, in a few years, an art director says, 'We need something just a little different because we've had this particular style too long', he will be able to grow and adapt." Then Abel would flip a page to another artist and perhaps comment, "This man has a formula – he's good for a few years but he won't be able to do something different if he's asked to."

Abel continued, "Keep drawing, keep drawing – you're not going to get by on a formula." I guess I took this advice to heart because, as you know, I'm continually sketching, whether it be from TV or from life.

Q: Some cartoonists have hesitated to sketch in public places, such as the subway, fearing to anger a subject by staring at him and drawing him. How do you get around this? I know that New Yorker cartoonist, Whitney Darrow, does his public sketching in a tiny black book (2" by 2") so that a person he's drawing will assume that he's merely figuring up his daily expenses.

A: Sometimes, in those situations, I do

'blind sketching'. As you know, this involves training your hand to put down on your sketch pad the details of a subject's figure without looking at your pad. You can look casually at your subject, trying to take in the main action lines, etc., and at the same time, your hand is working away – but you're not giving away the fact that you're drawing somebody, by staring

at him and continually looking up from, and down at, your paper.

Another thing I do – as I'm walking along the street, and looking at people, I will often trace the lines of a figure in the air with my thumb and forefinger. I often show samples of things from my sketch book to potential customers, in addition to the samples of published work. This opens up new possibilities to the editor, or art director, and it shows him that I have a broad ability to do illustration as well as cartoons.

Q: I'm glad you made that point, Stan. I was recently told by a man who hires many artists at a very large greeting-card firm that he always likes to see an applicant's sketchbook, in addition to his more formal portfolio. He figures that a lot of the applicant's teacher's input is probably included in the formal presentation, whereas the sketchbook indicates abilities of the applicant alone.

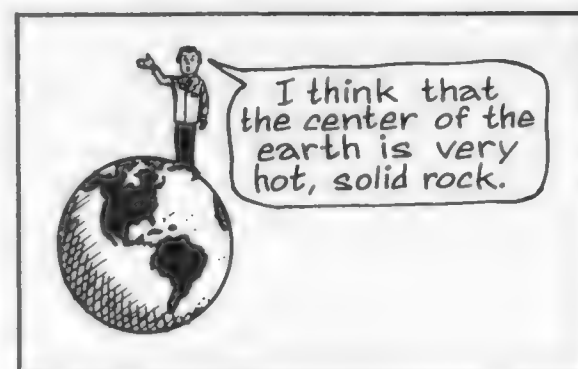
I think at this point, Stan, that our readers ought to hear about how an early illness of yours profoundly affected your future profession. I've always thought that the way you overcame it was really an inspiring story.

A: Up to the time I was 15, I'd been very active in the usual boyhood sports – baseball, football, swimming, etc. Then, one afternoon, I came home after a game, and just slumped down in a chair, too tired and weak to get up. You can imagine how my family and I felt when the doctor told me, "You have a leaking heart valve, and you're not going to be very active in your life. You'd better become a bookkeeper or something like that." As I recall, it only took me about 30 seconds to say, "That doesn't appeal to me at all – I'll be a cartoonist." Up until that time I had drawn a few cartoons as so many kids do. But in a moment or two I'll tell you how I began to do



"Sample of one of the occasional promotional sheets I send out"

STAN STAMATY ILLUSTRATIONS



"We should spend whatever is needed to continue the space program."



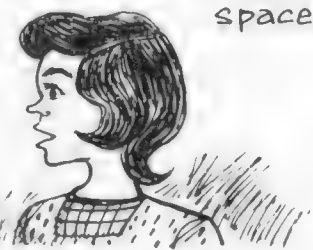
"It is more important to spend that money solving the problems of our cities."



"There is no point to continuing the space program. Life cannot exist any place but on earth."



"Not true. There may be life somewhere else in space."



"The space program has already cost over 28 billion dollars. This must stop."



"It has not cost that much."



"It would be wonderful to be the first nation to land a person on Mars."

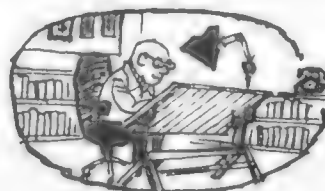


"It would be better to use the money to find a cure for X disease."



Drawn for Cambridge Book Company

• STANLEY STAMATY
P. O. BOX NO. 75
ELBERON, NEW JERSEY 07740



201-222-4739

Some years ago Stan created THE HAPPY FIREMAN who still continues to be featured in fire prevention leaflets and booklets.



Cartoon for the N.Y. Times Sunday Book Review Section



"Well, you wanted a writer along to do the book."



"You tell the next one it's just as good as FORMICA."

FORMICA® IS THE TRADE MARK OF THE WORLD'S MOST FAMOUS LAMINATED PLASTIC. THERE ARE MANY IMITATIONS. WHEN FURNITURE SHOPPING, INSIST ON SEEING THIS LABEL.



FREE! Send for kit of picture postcards of 35 lines of Formica surfaced furniture. Formica Corp., Dept. H-5, Cincinnati 32, Ohio

One of Stan's advertising cartoons

more and more of them. After a couple of months in bed, I went back to high school where it had been arranged that all my studies would be on the first floor, since I wasn't supposed to walk stairs. Even the assistant principal's office became my study hall since I'd have had to climb stairs to get to the regular room. I was advised, "Don't run for streetcars, walk, get your rest", and Mom took my temperature morning and night for months. So I walked to the local library and read all the books on cartooning that I could get hold of. Then, as I improved, I walked to the baseball field to watch the games my friends were playing. But instead of being a member of the team, I became the sports cartoonist. After the game, I'd go home for dinner, draw a few cartoons of the players who'd been in action that day, 6 or 7 little panels on a 10 by 13 inch sheet of paper, and then take them to the corner barber shop. The kids gathered there in the evening, my cartoons were passed around, and everyone seemed to enjoy seeing himself in action. During my last year in high school I drew cartoons of happenings in the senior class, got to my homeroom early and posted them on the bulletin board. Each day everybody would gather around and talk about them.

There was another result of my heart problem that I ought to mention too. Since I was required to do a lot of resting, I would sit, listen to music on the radio with my eyes closed, and gradually I found that images would begin to form in my mind's eye. Although it may sound hard to believe, eventually I was able to control these images, set up a little stage in my mind and designate little figures or clowns that would perform for me. These images have helped me in many a freelance assignment, since I learned to visualize thus in my early days. And they even help me to relax, believe it or not! If, nowadays, I feel tense after working for a few hours, I lean back, close my eyes, listen to my FM radio, and picture myself in some of the pleasant situations in which I've found myself during my life. Even though I wasn't supposed to run, or over-exert in those earlier years, I did like dancing on many an evening with classmates from the Art Academy. And so, now when I want to relax, I lean back and picture myself during those happy days. It may sound far-fetched but it works for me. After 2 or 3 minutes of this exercise, I open my eyes and everything looks fresh again. And if I happen to wake up at 3 AM, I close my eyes and can picture constantly changing images, fascinating figures, animals and colors.

When World War II came along, and I was called for an exam, they rejected me because of this leaking heart valve. However, when I was called in again a year-and-a-half later, the army examined me and said, "Your heart's all right!" Incidentally, my wife, Clara, and I (we weren't married then) both worked for the Air Service Command in Dayton, doing layouts and illustrations for the Technical Orders that were issued for the pilot, the mechanic, etc., for each new plane. We did cartoons too, of course, along with pasteups and proofreading.

Q: Before you came east some years ago, you had a studio in Cincinnati, didn't you?

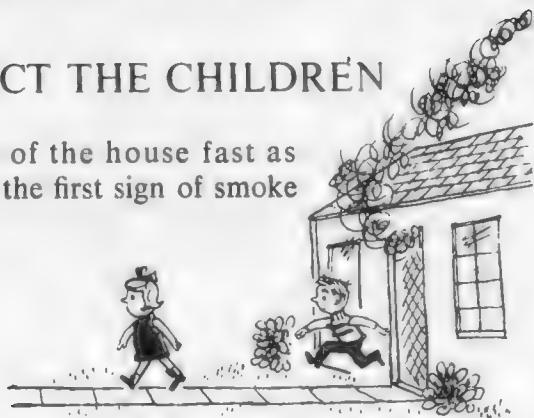
"This was my first cartoon sale - made during my 3rd year as a student at The Art Academy of Cincinnati"



PARENTS' RESPONSIBILITY

INSTRUCT THE CHILDREN

To get out of the house fast as possible at the first sign of smoke or fire.

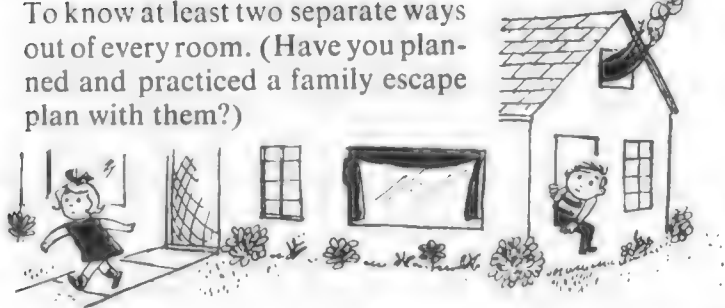


To shout a warning to others, but to avoid panic.

Not to stop to save anything—not even the pet dog or doll.



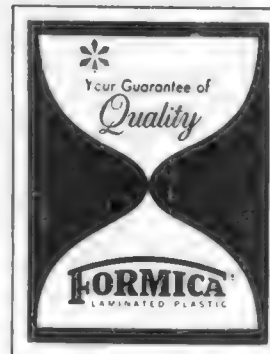
To know at least two separate ways out of every room. (Have you planned and practiced a family escape plan with them?)



STAMATY

"All I said was 'Certainly it's FORMICA', and showed her the label."

FORMICA® IS THE TRADE MARK OF THE WORLD'S MOST FAMOUS LAMINATED PLASTIC. THERE ARE MANY IMITATIONS. WHEN FURNITURE SHOPPING, INSIST ON SEEING THIS LABEL.



A: Franklin Folger, who does 'The Girls' panel for the Field Newspaper Syndicate, and I had met at the Art Academy, and Earl Brinkley joined us in forming the 'Stamaty, Folger, Brinkley Studio', which did cartoons for the local radio station, for an insurance company, etc. Incidentally, we decided the order in which our names would appear by a flip of the coin.

Q: I think I should include with this conversation a sample of the type of promotional sheet which you send out to clients from time to time. Would you say something about those, Stan?

A: Since I work in a number of different styles, I may decide at a particular point in time that I want to reproduce a certain new cartoon or illustration I've done on an 8½ by 11 promotional sheet which I'll send to the appropriate client. I have 2 books (A-M and M-Z) in which I keep a record of the people I've worked for, or those I may work for. I look through these from time to time and may decide that it's time I sent a sample of a new technique of mine to certain people. A few



STAMATY



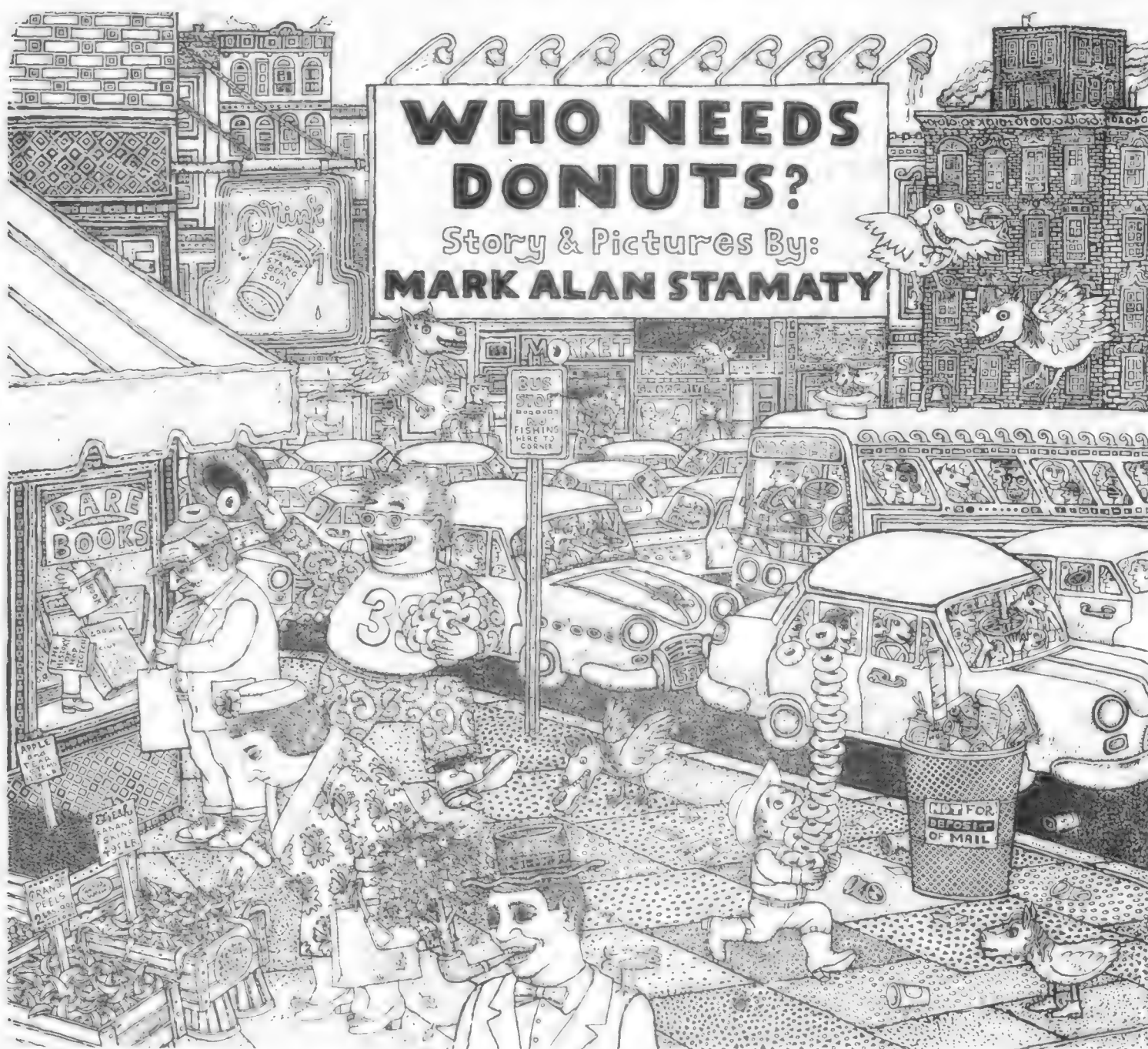


Stan, Clara, and Mark Alan Stamaty

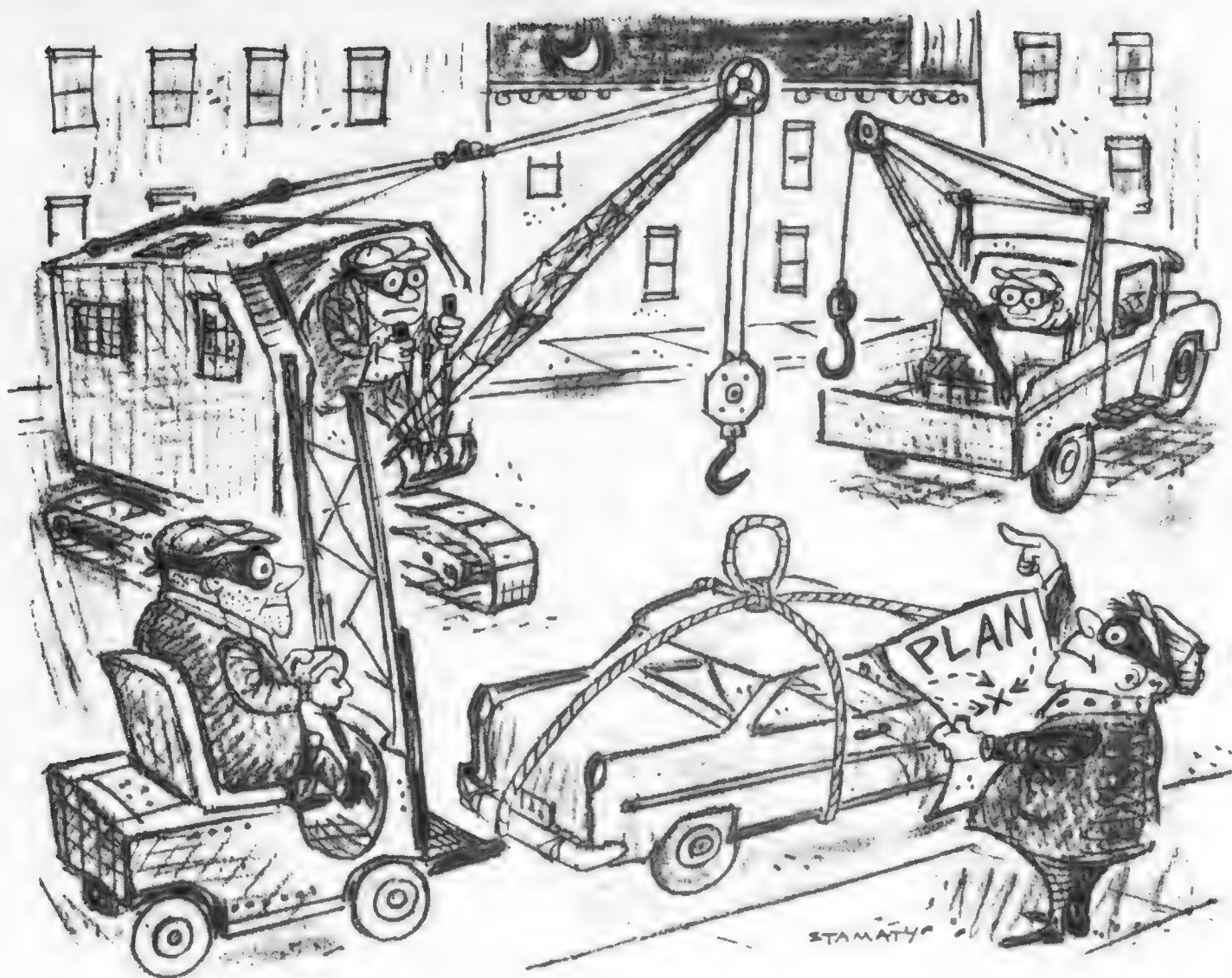
*Magazine cartoon by Clara Gee Kastner,
otherwise known as Mrs. Stan Stamaty*



**"Some people are artistic, some people
are musical, some people are scientific
. . . I just happen to be extravagant."**



Cover of a book by Mark Alan Stamaty.



One of the pencil finishes that Stan describes on this page.

years ago it would have meant my printing several hundred copies of each of these promotional sheets, but now with excellent Xerox or IBM machines, I can print just 5 or 10 if that's all I need. And I generally have maybe a dozen different types of these sheets on hand, each of course with my name, phone number, etc.

Speaking of acquiring new techniques, I developed one as a result of a visit I made a few years ago to the office of Alfred Lowry, who was the Art Director of *The American Weekly*. He looked at my work for the first time and then handed me a manuscript on the spot to illustrate. I brought in what I considered rough sketches shortly after that – pencil drawings on tracing paper. When he said, "These are *finishes* – with our process we can reproduce them as is", he opened up a whole new world for me. I began using pencil with a lighter touch, whereas if I'd gone into a finish, I would have used a steel pen and gone at the job with hammer and tongs! In working in

this technique, I use everything from a 6H to a 6B pencil and the texture of the tracing paper works well for me. Sometimes I even put a light shot of fixatif spray on the tracing paper.

Q: I think you've said that an art director of Reader's Digest gave you a valuable tip in dealing with clients. What was that?

A: He said, "Some artists come in, show me their work, and then I never hear from them again. Others come in, and then go home and write me a 2-page letter in great detail. But I like your method – you send me a sheet containing a new drawing or two of yours and just a couple of lines. I'm pleased and relieved that you've touched base and that I don't need to plow through a long letter."

Q: You're an artistic family – would you say something about your wife and son?

A: Clara paints, is a print maker, speaks at a number of gatherings, does demonstrations such as '25 ways to produce greeting cards,' and had done a number of magazine

cartoons over the years.

Our son, Mark, does a weekly comic strip, 'MacDoodle St.', for *The Village Voice*, and has written and illustrated 5 or 6 children's books which have been very well received. He has also done 6-column illustrations for covers of various N.Y. Times sections. A couple of years ago, incidentally, I began signing my cartoons 'Stan Stamaty', just so there'd be no confusion in any editor's mind. He signs Mark Alan Stamaty.

Q: How do you get going in the morning?

A: I spend maybe an hour-and-a-half at the breakfast table with the papers, and with my sketch book next to me. I need to put something down – if TV is on, I may sketch from that – and I do any or all of these things just to warm up for the day's work.

And just a final word of advice for younger cartoonists: Someone once said, "Be a going concern". Many times when I've dropped into one company or another, I've run into a job I didn't even expect. ●

MARLETTE



DOUG MARLETTE

For some time now, the work of DOUG MARLETTE, the editorial cartoonist for the Charlotte (N.C.) Observer, has been distributed widely by King Features Syndicate. He is one of that growing number of quite-young people who have become political cartoonists for major U.S. newspapers. And just this past May he became one of a group of prominent cartoonists participating in a new TV feature, CARTOON-A-TORIAL, to be offered to the nation's 727 commercial television stations by Newsweek Broadcasting. According to Newsweek Broadcasting Executive Producer, Bernie Shusman, every week each cartoonist was scheduled to submit five or six cartoons to Newsweek at the same time he submitted

them to his home paper. Following this, Shusman and Reporter/Producer John Peaslee were to make a selection of one cartoon which would then be converted into a 15-second, sound/color animated film. Only one cartoon by each cartoonist would be offered during a week, since Newsweek wants to be able to offer a range of comment and opinion and a diversity of styles. Hal Seeger Productions in New York, which will be doing the animation, will retain both the editorial and artistic integrity of each drawing. Your editor was privileged to attend a Press Party last May at which time we saw a preview tape of some of these Cartoon-A-Torials. They were enthusiastically received.



Nixon dismisses Watergate Prosecutor Archibold Cox just as he was closing in on the White House gang.

Q: In the late 1960's you were working in the art department of the Orlando, Florida, Sentinel-Star but hadn't shown any great interest in political cartooning up to that time. What caused you to eventually turn in that new direction?

A: I was working with Ralph Dunagin who, along with people like Pat Oliphant and Jim Berry, was doing a type of cartoon somewhat different from conventional editorial cartoons. Up until then ('66,'67,'68) political cartoons were filled with lots of labels, Uncle Sams rolling up their sleeves, etc., and they looked gray just like the editorial pages they occupied. I started getting excited about the field when Oliphant introduced the European-type humorous style to American political cartoons.

Friends of mine in this field, Tony Auth, Jeff MacNelly, Mike Peters, and I, as well as a number of others, are part of the generation that was raised on comic books and television—very much visually oriented. 'Mad' was a big influence and today's political cartoons are the kind of things you'd see in that magazine.

I had copied the work of Mort Drucker, Jack Davis, Wally Wood and others in high school—in fact the whole 'Mad' group. I tried not to get locked into copying, incidentally, but if I didn't feel quite secure in putting together my own drawings, I would look at different cartoons, take from here, borrow from there, and then come up with

my own thing. Now I don't think my style is particularly identifiable with any other cartoonist's.

Q: What was it about 'Mad' artists' work which particularly appealed to you?

A: Well, Mort Drucker drew these famous people just as they looked in real life. Maybe he'd have the President saying some absurd thing. And when I was in high school, I thought, "Boy, that would be so outrageous to be able to draw a real person and make him say whatever I wanted." In effect, I'd be exerting some mysterious power over him.

What I learned from all of this was that you could have *fun* doing political cartoons! I guess there were a number of reasons why political cartooning became really appealing to me. I came along right in the wake of the civil rights movement, in the middle of the Vietnam war, and in college my political consciousness was raised by these events.

Political cartooning was experiencing a renaissance, which is why there are so many younger guys in the field today. It appeared to me to be a very good means of expressing myself. During my younger years I was doing sports, and other kinds of cartoons, and I'd always heard that political cartooning was really hard to get into. It seemed to be standard procedure that you worked in an art department for years, maybe later were allowed to fill in for the paper's political cartoonist when he went on vacation, and then when he retired, you took over. Now *suddenly* you

have cartoonists who are in their 20's and 30's getting jobs as principal cartoonists on major newspapers!

Another thing that happened—not only the art changed but the political circumstances in the country freed-up cartoonists to do harder-hitting, really strong cartoons. Cartoons were changing stylistically in terms of drawing and humor, and there was more satire—the political atmosphere really loosened people up, and Vietnam taught them not to trust their leaders.

I thought Jules Feiffer's introduction to the book 'LBJ Lampooned' was really excellent. In fact it had a profound impact on my thinking about political cartoons.

In the piece he wrote for this collection of cartoons on President Johnson, Feiffer credited LBJ with single-handedly turning things around and liberating cartoonists to be really vicious. Feiffer pointed out that right after Johnson ran for office as a peace candidate, he immediately went to war, revealing his true character. From this time on, cartoonists began depicting their leaders in stark black and white, as liars, and they were drawing these hard-hitting cartoons for establishment newspapers such as the Louisville Courier-Journal, The Chicago Daily News, and other very straight newspapers. These were the kinds of cartoons you wouldn't have seen outside of underground papers or really obscure leftist publications before.

Vietnam and Watergate changed the



"AND JUST WHERE HAVE YOU BEEN?!"

9/11/74

One of the new president's first official acts is to pardon the man who put him in the oval office.



"BUT SERIOUSLY, FOLKS, ABOUT THAT SURCHARGE...."

10/9/74



DEAR PRESIDENT FORD: HOPING TO BIND UP OUR NATION'S WOUNDS, WE HAVE DECIDED THAT PERHAPS AMERICA SHOULD BE GRANTED AMNESTY IF ITS LEADERS ARE WILLING TO WORK FOR IT....

9/18/74



"AND GENTLEMEN, MY CLIENT IS WILLING TO ACCEPT ALTERNATIVE SERVICE AS A JUNIOR PARTNER IN A VERY SMALL WALL STREET LAW FIRM...."



5/31/74

"YUMMY!"

India develops nuclear death-dealing capacity.

nation's mood and satirists thrive in that kind of skeptical atmosphere. As you have gathered the cartoons I like most are ones that are strong statements. And, historically, the best ones are those which have been done by the cartoonists who've been angry and have expressed their feelings in a powerful way, like Daumier, Nast, Art Young, Herblock, and Mauldin. I get excited when I see a cartoon I like and will say to myself, "Boy, I want to do a cartoon that's as good as that one!" Don Wright, for instance, does the kind of cartoon I like and want to do—a drawing combining humor, power and draftsmanship.

Q: Did you get your start in cartooning by copying characters in the funnies, as so many others have done?

A: Yes, as a kid I would copy Donald Duck and Mickey Mouse and then draw them for my friends at school. They were generally appreciative and would reward me with desserts and marbles. With that kind of reaction from them I could see that I should pursue this as a career. I drew all through school but never had any cartooning instruction till somebody gave me a book about the art for my birthday. And my high school counselors didn't know anything about this field and were rather discouraging, even suggesting that I try to become an architect. However, when I got out of high school, Ralph Dunagin offered me a job working nights at the Orlando Sentinel-Star and I did that for the two years that I attended a community college. I took art classes in junior and senior high and in

college but ended up majoring in philosophy at Florida State University. Drawing for the college paper got me used to meeting deadlines fairly regularly, and this is also where I developed a portfolio of work to show editors. After I finished college, I worked for about six weeks in the art department of The St. Petersburg Times, where I did local and state cartoons. At that point I heard about an opening here at The Charlotte (N.C.) Observer, applied for it, and after a period of time, was interviewed and hired. I felt that I was very fortunate to land on a paper I'm compatible with since there are only about 150 editorial cartoon positions in the country.

Q: What made you change your major from art to philosophy in college?

A: As an art major I decided I wasn't doing anything that would help me specifically toward a cartoon career, and I was always more interested in *ideas*. In this new period of renaissance in editorial cartooning, two different species of cartoonist emerged.

Some cartoonists draw funny pictures which happen to be about political situations, but they're primarily gag cartoons. They generally have little to say. Other cartoonists are more interested in making a point, and saying something, rather than being simply entertaining. However, I might add that this latter group emphasizes humor much more than the old style political cartoonist. I identify more with the latter group.

This will give you an idea as to why I changed my major to philosophy.

Q: We all know that a political cartoonist has

to do a great deal of reading in order to keep up with events. In this connection I believe you've said that he has to learn a lot about the sources from which he draws material.

A: There is such a volume of material to read just in order to stay well-informed, that you need to know what sources are trustworthy. And it's only over a period of time that you develop a sense of whom you can trust.

I scan the Times, and Washington Post, as well as reading the Charlotte Observer. I read some obscure magazines, in addition to the news magazines. Others, taken at random from my list are Sojourners, The N.Y. Review of Books, The New Republic, Atlas (a compilation of foreign press items), Seven Days, The Christian Century, and The Economist. This last publication is a good source but I keep in mind that it's fairly conservative in its outlook, just as I keep in mind the slant of all other periodicals I follow.

Q: Cartoonists should try to land on papers they're compatible with—right?

A: Yes they should. Before I came to The Observer, I had heard it was sort of a moderate paper in the Knight tradition—I knew they'd been good on civil rights for instance, and so things have worked out well. The editorial page editor came there just a few months before I did—Reese Cleghorn—and what makes him a good editor for me is that he has a very good graphic sense. Occasionally I do roughs of the day's ideas but usually I just tell him what I want to do. Q: What's your daily routine at the paper, Doug?



"WHAT? THE PRESIDENT IS REFORMING CIVIL SERVICE? I KNEW WE COULDN'T TRUST ROOSEVELT!"

MARLETTE
THE CHARLOTTE OBSERVER



"NOT NOW—I'M BUSY!"



"THE COST OF OIL HAS REALLY GONE UP!"



MARLETTE
THE CHARLOTTE OBSERVER

"YOUR MAIL IS LATE BUT YOU'LL BE PLEASED TO HEAR YOUR RATE HIKE IS ON SCHEDULE!"

MARLETTE
THE CHARLOTTE OBSERVER



"SUCCESS—A HOMELAND FOR OUR PEOPLE!"

A: The Observer is a morning paper and everybody comes in about 9AM. About 9:15 we have a conference at which the editorial staff gets together. I go because I learn. We talk about things, debate different matters, and I like to contribute some input as well as learn what the other people are thinking. After half-an-hour of this, I've hopefully decided what subject I want for the day. I try to get a specific idea and show it to my editor by 11, at which time he either approves or disapproves. At this point I'm exhausted and ready to relax, talk to people around the office, have a coffee and eventually go to lunch. In the afternoon I start drawing around 2 and finish about 6. I know that some cartoonists don't show their work to anybody before it appears in the paper, but I need somebody to bounce things off of. Frequently I get so involved in coming up with the idea that I just can't tell if it works or not.

Q: King Features syndicates your cartoons, don't they?

A: Yes—I do 5 a week for The Observer. Of these 2 are on state and local affairs for our paper and 3, which deal with national and international issues, are also sent to King Features for distribution to a number of clients. It used to be sort of a cliché that syndicated political cartoons had to be fence-straddlers. But nowadays there are a lot more Op-Ed pages on which all kinds of diverse opinions are expressed. So that it's perfectly acceptable to have strong opinions in *all* of one's work.

I'd like to add that political cartoons are being taken more seriously these days, are starting to appear in galleries, with the result that a lot of young people are becoming enthusiastic about entering the editorial cartoon field. ●

MARY WORTH



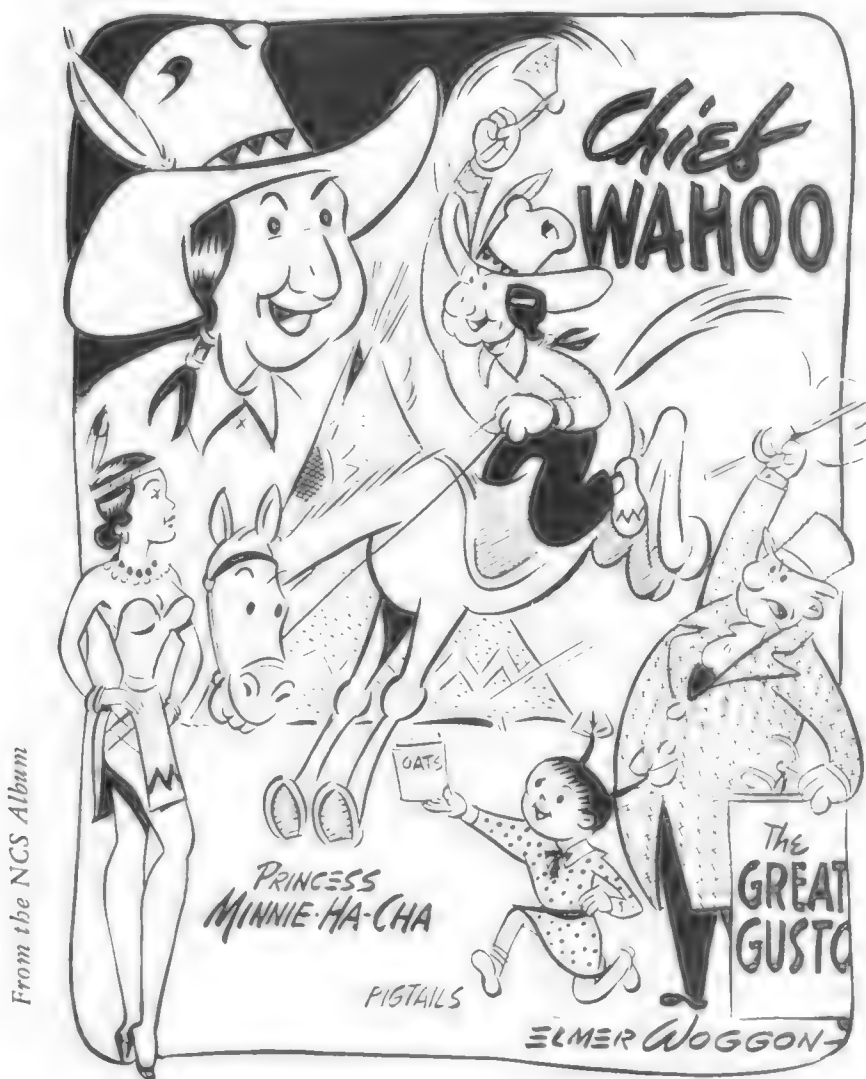
Allen Saunders

**STEVE
ROPER
& MIKE
NOMAD**

Here is the second installment of our conversation with Allen Saunders, and his son, John Saunders, the famous father-and-son team of story strip writers. They collaborate on the writing of two very successful features—'Mary Worth' and 'Steve Roper & Mike Nomad' for the Field Newspaper Syndicate.



John Saunders



From the NCS Album

Hurd: In the June issue of *CARTOONIST PROFILES* you had just mentioned that meeting Elmer Woggon, the Art Editor of *The Toledo Blade*, was probably the most important thing that happened to you during your 12 years on *The Toledo News-Bee* beginning in 1927.

Allen Saunders: Yes—he suggested that we collaborate on a strip—I would do the writing and he the drawing.

The result was 'Big Chief Wahoo' which had a very successful run beginning in 1936. Later on, when the public reading taste changed over from humor strips to story strips, we decided that we too had to tell a story. It was impossible to do that with this funny little dwarf Indian, and to have the continuity accepted seriously, so, at the behest of Publishers Syndicate, which I considered the most progressive in the business, we went to work at making a change in the strip. Elmer Woggon, who drew 'Big Chief Wahoo', was a very capable cartoonist who drew very funny pictures, but we felt the need of acquiring an illustrative-type artist to handle the new continuity version we had in mind. It was decided, in consultation with syndicate editor, Harold Anderson, a brilliant man, that we'd have a newsmagazine photographer, Steve Roper, parachute onto the reservation and then take over the strip. For some years we had a series of illustrative-type artists who helped Woggon and eventually in 1954 we settled on Bill Overgard as the artist for 'Steve Roper'. As you know, that new strip name had superseded 'Big Chief Wahoo'.

Hurd: Maybe at this point we'd better go back to a time before 1932 and talk a little about Martha Orr who started the strip which later became 'Mary Worth', and

We are very sorry to report the death of Elmer Woggon on April 9, 1978.

STEVE ROPER & MIKE NOMAD



Saunders & Overgard



which has been so important in your career, Allen.

Allen: Martha Orr, who was a niece of the famous Chicago Tribune political cartoonist, Carey Orr, had attended The Chicago Academy of Fine Arts which, by the way, was just about the first resident art school to have well-known professional cartoonists as instructors.

After that she had been attempting to run a commercial art studio which didn't work out. Then one of the members of her family was killed in an automobile accident back in Texas and she went out there to be with the family. When she returned to Chicago, she told Uncle Carey that she'd better go back home and stay there. He said, "Look, you have a certain talent for cartooning—why don't you do a comic strip?" She decided to make several attempts which weren't successful but the third time she hit on 'Apple Mary', which may have been inspired by the May Robson film, 'Lady For A Day', about a nice old lady who sold apples from a cart on the street. Martha sold the strip immediately in 1932 to Publishers Syndicate and it was a phenomenal success, capturing the spirit and the lifestyle of people during the depression. She became a very prominent cartoonist with an assistant, Dale Conner, who did the penciling while Martha inked. A lettering woman, Ruth Belew, was also involved. This team had worked

that way for six or seven years, and Mary Worth was still pushing her apple cart but the depression had ended, and people had almost forgotten about it. Martha had married quite a wealthy man, was going to have a baby, and decided that the strip was too much work for her. The strip had dropped a substantial number of subscribers and one day Publishers, which of course was familiar with my work, asked if I'd write the strip. I agreed to try it for a few weeks although I admitted to the syndicate that I hadn't been reading it. Fortunately, it occurred to me after a few weeks that everything in the way of a story strip in the papers was either about detectives, or soldiers of fortune, or characters exploring interstellar space. But nobody was talking about the people next door. So I began writing stories about more recognizable folks.

By pure chance we hit upon a new category in strips, which I like to call the 'human interest' approach, in spite of the fact that it has often been called 'soap opera'. Nothing like it was on the comic pages in those days and the reaction to it was incredible!

The syndicate said, "Don't go back to the old moustache-twisting villains, etc., but keep on in the direction you're going—which is the same sort of fiction material that would be found in McCall's,

The Ladies Home Journal, or any other women's magazine." Possibly we should try to be not quite as sophisticated in our approach as they were. The strip simply blossomed and bloomed almost overnight and the list of subscribing papers continued to build up. Dale Conner had continued to draw the strip but eventually had married a comic strip writer who, understandably, didn't want her doing somebody else's comic strip. He and Dale tried several of their own but unfortunately they weren't successful, so I was left without an artist partner. We cast around rather desperately for someone to take the place of Dale who was a superb illustrator, and Harold Anderson and I interviewed a number of people around Chicago. However we didn't find anybody we thought was quite up to the job so we went to New York and let it be generally known what we were after. Various artists brought in samples of their work but none quite filled the bill. Finally a package containing samples was delivered to us at the hotel, and one look at them convinced us that 'this was it'. We were about to phone the artist, to have him come in for an interview, when we looked at the address on the package and were startled to discover that he was located back in Chicago! Ken Ernst, for that was his name, had been a professional boy magician, an illustrator for comic

Excerpt from a 1938 'Apple Mary' strip.



MARY WORTH



books, and was quite young. We were delighted with his personality, as well as with his ability, so he signed on and we've worked together ever since. In the meantime the human interest category on the comic page has grown, of course, and has become a standard, along with the detective strip, the military strip, the space strip, etc. Incidentally, although I have almost never watched TV soap operas, I did at one time write one for newspapers, long before they appeared on radio or TV. This was a serial called 'Forbidden Fires' which I did in collaboration with the well-known writer, Idah McLone Gibson, at the time I was on The News-Bee in Toledo. I realize that soap opera on TV is expertly done, that it has a tremendous audience, and I'm not downgrading it in the least, but I found myself unable to watch it. This is particularly unfortunate because my daughter, Lois, who is an actress in New York, has appeared in the soaps. John and I aren't particularly happy with the term 'soap opera' being applied to our product because we don't feel that we quite belong in that category. There are a great many subjects which we don't deal with, and there are plenty of them left with which we can deal. Hopefully, we deal with them more realistically than TV or radio do. For example, we touch on such subjects as divorce, infidelity, alcoholism, the question of children's attitude toward aging parents, but I don't think we play these sociological problems for quite the excruciating torture that seems to be part of TV soap opera. And while it takes us 11 to 13 weeks to

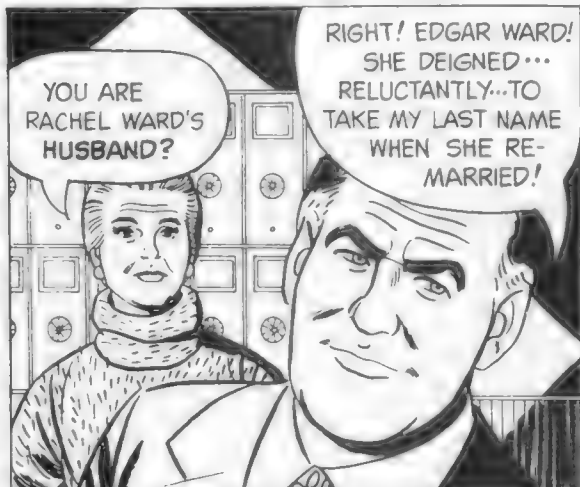
tell a story, as much happens in one day of 'Mary Worth' as does on one day of a TV episode. We have found from sad experience over the years that the story line in a strip such as ours must be more simplified and direct than the story line on TV, where there are often as many as 4 or 5 concurrently-running story lines. We limit ourselves to one plot, with no sub-plots.

Hurd: Would you tell our readers about that precedent-breaking story you did over a year ago, about the unwed mother—the one which caused practically every news gathering organization in the country to contact you for a story?

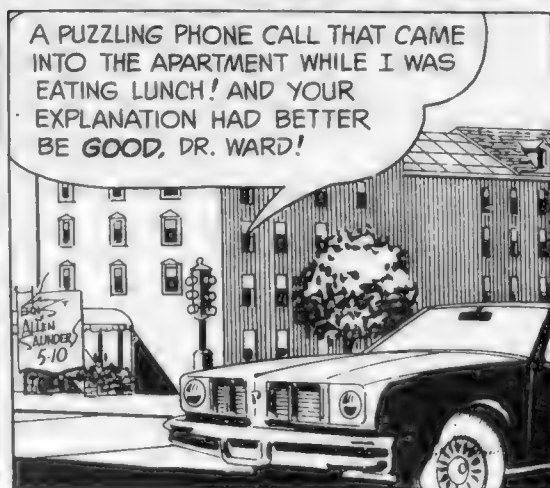
Allen Saunders: Well, Ken Ernst and John and I had talked for years about various story possibilities, and after 35 years of doing 4 or 5 distinct plots a year, you begin to run a little thin on new ideas. But we'd always keep coming back to the idea that the story of an unwed mother, and the tragedy involved in that situation, was one which could be dealt with in good taste, and in a constructive manner in 'Mary Worth'. But we always turned it down because we felt that the comic page was not quite ready for it. We didn't want to create any great rise of opposition or resentment on the part of editors and readers, so we never had done anything about this idea. But suddenly, during the past few years, the restrictions that had always hovered over the comic pages, had been lifted. Things were being said, both in humorous and in story strips, which had never been said before, because they were taboos. The strongest example

of this new freedom was Garry Trudeau's strip 'Doonesbury', which has ignored all the taboos we had lived with for a generation. One was the use of outright profanity. We had always used symbolism (stars or exclamation points) for profanity, whereas 'hells and damns' are now included. Trudeau also broke another taboo by referring to commercial products. Editors felt that this amounted to free advertising but every cartoonist has been approached by somebody who said, "Hey, if you'll mention my camera, or my pantyhose, or what have you, I'll send you some free samples of my product." But in 'Doonesbury' we began to see 'Coors Beer' mentioned time after time, and also 'Volvo' automobiles. The strip also attacks public figures, or uses what would seem to be libelous material about actual people in the news. These are all taboos which Trudeau has successfully broken down in the sense that he's a much-admired cartoonist. But the main taboo he demolished was in allusion to sexuality, even to the point, in one sequence, of telling the story of a man who said of himself, "I am Gay." And a certain amount of leeway began to show up in other strips such as 'B.C.', 'Wizard of Id', 'Tank McNamara', etc. Now Ken Ernst is an extremely upright sort of person, very active in his church, and you're not going to put something over on him with which he violently disagrees. So all of us did a great deal of talking about whether the time was now right for us to take this step. But we finally agreed that it was O.K. and started out to do the buildup to the

MARY WORTH



MARY WORTH



story of a tragic little girl. The strip which upset the applecart was the one in which the girl says, "I am going to have a baby!"

I think I should digress for a moment and say something about Frank and Anne Crawford who were involved in this story. In 'Mary Worth' there aren't very many members of the cast who are regulars, contrary to the situation in some strips which will keep bringing characters back in from time to time. But our one exception is 'The Crawfords'. He's the Superintendent of Schools in Jennings, Ohio, and he and his wife make an excellent couple to use for a story which involves typical, middle-class, middle-aged American people. Their home has been the center of action in a number of stories, and Mary, being their oldest and closest friend, frequently visits them. On this occasion she has come to help them out of Frank's health situation. He has had a heart problem, can't climb stairs, they have had to sell their old home, it has been a very traumatic experience—hence they called on Mary for help.

Anyhow, to get back to the story, a girl named Karen Cooper, a senior due to graduate at midyear from Jennings High School, has just won the No. 1 spot in a national scholastic contest and has been adjudged the top high school student of the year. While these facts are fresh in readers' minds, Karen comes to Frank Crawford in his school office and says, "I'm going to drop out of school." He says, "Karen, you can't do that—you've just won this great honor, and any university you want to go to has offered you a scholarship." But then she tells him that she's leaving school because she's going to have a baby.

Then, almost before the paper carrying this strip was on the street, I had a call from The National Observer. They said that this was something new in comic strips, and for 10 straight days I did nothing but interviews over the telephone with NBC, CBS, The Canadian Broadcasting Co., United Press International, The Associated Press,

The New York Times, and at least a dozen more, including Newsweek, Playboy, Esquire, and radio stations as far away as California. Never before on the comic page had an unmarried girl said, "I'm going to have a baby." The letters we received, incidentally, were almost 100% non-critical but approving. Unfortunately, the writers of many of the letters, which were actually highly intelligent essays, didn't realize that we have to work so far ahead that we had already completed the story, and therefore couldn't incorporate any of their suggestions. Organizations like The Population Institute and Zero Population Inc. wrote, and we also heard from a wide cross section of American professional people. Some of them asked for Karen to have an abortion, and we touched on the problem in a very subtle way, but it was far too clinical a reference for us to go into. And we didn't feel that it was fair of us to take a position and say that abortion should, or should not, be the right of a woman. Some letters asked for a segment advocating sex education in the schools. Then the matter of adoption came up and we took a stand for it in our story. As the story unfolds, Karen goes through all kinds of mental torture because of the attitude of her parents. One possibility is for her to go ahead and graduate, with nobody knowing her secret, and then go away to a home for unwed mothers and have the baby. The parents are very difficult, particularly the father who's a pretty arbitrary sort of person, so Karen runs away and stays with the Crawfords who try to make peace between her and her family. When she asks Frank what she should do, he recommends Mary Worth. And here let me say that Mary *never* butts into other people's affairs—they always *ask* for her advice.

Hurd: After the problem was talked over, what was the decision which Karen made?

John: She decided to go ahead and have the baby and then put it up for adoption. And, incidentally, Karen came back in a later story involving her and a young man who happened to be a paraplegic and

whom she had met in college.

Hurd: I know that the combined experience that you two have had in various walks of life has provided a great background for writing interesting continuities. Would you say something about that?

John Saunders: Between Dad's years of experience on newspapers and my 20 years of reporting, we do cover a lot of territory. The new writer shouldn't fall into the stereotyped idea of a writer as a hermit, the man who locks himself away in a garret, and communes with himself while he's writing the Great American Novel. Mary Worth and Steve Roper, and any of the good continuity strips, represent the novelistic approach to a slice of American life, and you can't write about life unless you're exposed to it. You can't do it from your studio in a loft in the Village unless at least once or twice a day you go down the stairs and walk out on the street. If you're going to write about a ditch-digger, at least talk with one. When you get out and around, you make acquaintances to whom you may want to go back when you're thinking of a certain continuity. If I'm doing a supermarket story, I'll probably go back and talk to my friend the checkout girl at my local store for details about her job. Who knows how many checkout girls will catch the mistake if I let a boo-boo get into a Steve Roper continuity.

Allen: The entire city of Toledo is a research lab for me—when I do a story, some of which takes place in a laundry, I go out to see a man I know who runs a laundry, and I stand and watch and see how things work. Another thing—as far as research is concerned, it's important for any beginner in our field to realize that one source of instant help for a writer is the public library. At one time I was president of the Library Board here in town and I've had very good relations with them. So I can call up the reference librarian I know, and if he can't tell me immediately how a certain process is done, he'll look it up and call me back. ●



The school



Harry Chesler & Tom Yeates

THE JOE KUBERT

SCHOOL OF CARTOON AND GRAPHIC ART, INC.



Students with Joe Kubert



Joe Kubert in a classroom



CARTOONIST PROfiles receives letters from time to time, in which the writers seek information about schools of cartooning. Recently we visited one of them, The Joe Kubert School of Cartoon and Graphic Art, in Dover, New Jersey, at the invitation of its owner. As most of you know, Joe Kubert has long been one of the most admired artists in the comic book field, and the idea of this school had been forming in his mind long before he started it a couple of years ago. In addition to

his personal supervision of the school, Joe continues to draw a great many covers for the books published by National Periodical Publications, and to edit some of their books. His wife, Muriel, is his strong right arm as Director of Admissions. In the following conversation, Kubert answers many of the questions asked by the writers of the letters we mentioned, as far as they apply to his school.

Q: How did you ever find this 23-room mansion in which the school is housed, Joe?

A: My daughter, who had just graduated from high school a couple of years ago, had a girl friend whose grandfather had been the last occupant of the house. Her father had the place up for sale, and he heard that I was looking for a good place to start a school. And the moment we walked in, we knew it was perfect for us—23 rooms on 3 floors, very substantially built, beautifully maintained, and nothing needing to be done except some electrical work! The reason that the price to us was right was that, because of its size and upkeep, it wasn't practical for just one family. The owners were pleased that the house would remain intact, rather than being torn down with the property subdivided and filled with a lot of small houses. We are able now to accommodate up to 75 students, we have an in-ground swimming pool, and there are 6 or 7 acres so that during the warm months we can do some of our sketching and drawing outside. There is also, as you've noticed, a carriage house, which we use for a dormitory that currently houses 14 of our students. I might add that there are kitchen facilities.

Q: Your students come from all over the country, don't they?

A: Yes—about 60% of them are from out-of-town, and we've been able to round up rooms with families for those who don't live in our dormitory. Most of them live fairly near the school, which is an advantage, because their work space here is available to them after hours. School hours are from 9 to 3:30 but they can stay in school till 10:30 in the evening. In fact the biggest problem we have is getting them to quit work and go home at 10:30 or 11.

Q: I've understood that you've said that the only reason this school is in existence is to ultimately make employable every student who attends here.

A: That's right and I'm happy to say that better than 95% of this year's students are already employed. When I designed the curriculum, I knew immediately that the student should be exposed to all areas of cartooning. So I have twelve of the most outstanding instructors whose experience covers every field—people such as Irwin Hasen, Dick Giordano, Tex Blaisdell, Hy Eisman, Henry Boltinoff and other noted professionals. For instance, Bob Kanigher, who is an editor at National

Periodical Publications, and probably one of the best writers, editors, and knowledgeable people in the area of comic strips and comic books, is teaching a course in graphic communications. And the kind of instruction and experience he's giving our students is something that they would never come into contact with otherwise, until they had been in the business for a number of years. They're getting critiques on their work on exactly the same basis as if they were working for Bob at National. He's telling the students how to look at their work, and making them realize that the job of the cartoonist—which most people don't know—is to *tell a story*!! It's not to do pretty pictures, although of course they make the storytelling a lot more effective, but to be able to communicate with pictures with such impact that the story remains indelibly in the mind's-eye of the person looking at it.

Our intention is to turn out graduates who are multi-faceted, and if a student is just interested in *one* phase of cartooning such as adventure; or humor strips, or comic books, and wants to practice nothing other than this one aspect, then this is not the school for him.

Q: What are the criteria for acceptance at the school?

A: He or she has to submit a portfolio of his or her most recent work (including as much work as possible) and to undergo a personal interview. And I might add that the interview is as important, or more so, than the work itself. Many people who have a talent are really not vitally interested in cartooning but regard it as a hobby, or as something they don't really care to make a life work of. And these aren't the people we're looking for. During the interview I'm looking for a strong commitment on the student's part to get into our business professionally! *Desire* is the important thing.

Q: Let's say that a prospective student lives in some distant part of the country. How do you manage the interview which is necessary before a student can be accepted?

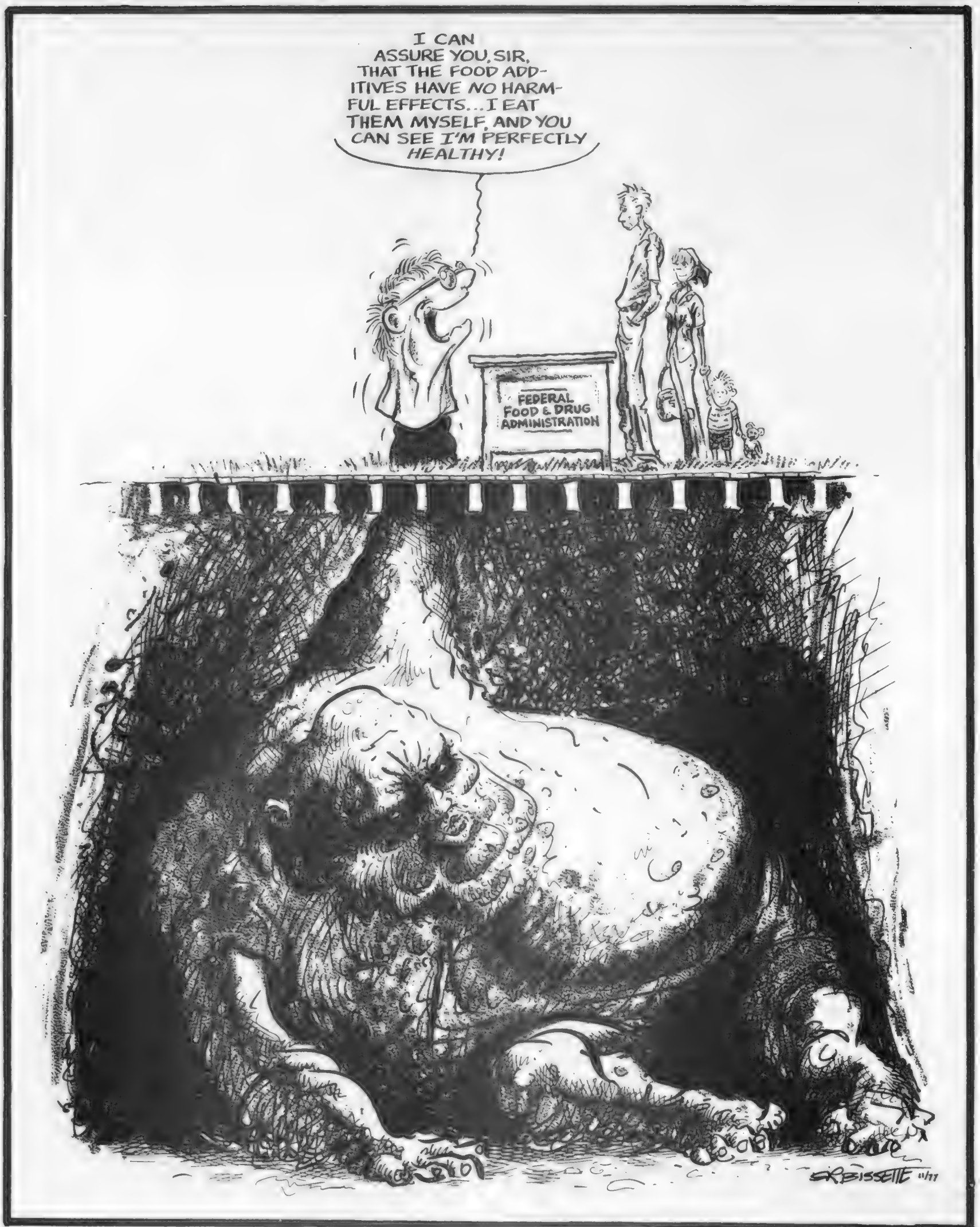
A: We arrange for him to telephone the school at a specified time, and we cover the same matters that we do with a face-to-face interview. We did this since we realized that a prospective student couldn't be expected to pay his way across the country for the interview.

Guest lecturer Will Eisner



Guest speaker Sergio Aragones





Q: What are some of the things you talk about during an interview?

A: I let them know that this is not a school where they should expect to be taught elementary drawing per se—they have to know how to draw before they come here. What we try to do is to teach them how to be cartoonists, and knowing how to draw is only the first step. But the degree to which they can draw is perhaps of less interest to me than their desire to *do* something with what they already have. Many times a student may be using the wrong guide by which to learn. For instance, take the case of a student whose portfolio may indicate that he's heavily influenced by the work of Jack Kirby. Jack, of course, is an outstanding cartoonist and artist, whose exaggerations are tremendous, but he has a knowledge of anatomy that surpasses that of the average anatomist, and which the student doesn't have. Jack is able to get the Kirby dynamism in his foreshortening and in his exaggeration because of his knowledge. So when a student doesn't really know how to draw that well, and he tries to get Jack's effects without the base

that Kirby has, he's going to be in trouble. I may notice that another prospective student's portfolio shows that he's been heavily influenced by Neal Adams, an outstanding artist who is much admired. The student may have noticed Neal's fine lines, and may have fallen in love with the rendering, without realizing how much underlying knowledge of drawing is there as well. Many people are dazzled by fancy footwork and I have to explain these things during an interview.

Q: I understand that you have a work-study program at the school.

A: Yes—there's a good deal of commercial work brought to the school by people who have heard of us—we don't have to go out looking for it. For instance I'll show you a magazine put together by the students for a system of banks here in New Jersey. They have done other magazines and catalogues under my supervision and the work has to be done on a competitively professional level. But there are three pre-requisites which have to be met by the student before he's eligible to do any of this outside work. 1. None of this work can be done

between 9 and 3:30 PM, because those hours are for schoolwork only. They're paying to *learn* here and it would be grossly unfair of me if I allowed them to take time out from their studies just because they'd be paid for the outside work. I want to show the students very clearly the priorities I have as far as school is concerned and where the important things are for them. 2. In order to accept one of these jobs which come to the school, the student's work has to already be leaning in the direction that the job calls for. 3. All of his assignments have to be up-to-par, or he isn't eligible for the work-study program.

Q: I notice that you're all sort of like a family around here.

A: Right—many students have come from areas where they've been looked on kind of peculiarly because of their interest in cartooning, and people have asked them, "are you still reading comic books? Do you want to draw like that? Why don't you paint?" Suddenly they find there's a school in existence where not only is there an answer to all those things they want to learn about, but there is



FORMATION OF HEAVY METAL ACETYLIDES

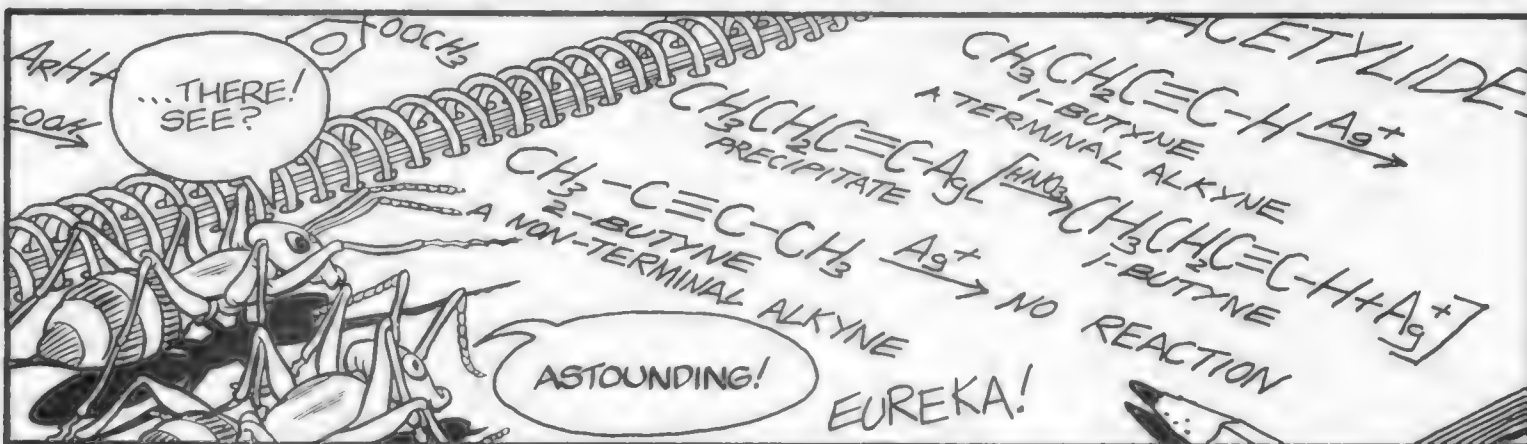
RON ZANE '75

-- YOU KNOW THE ACIDIC ACETYLENES REACT WITH CERTAIN HEAVY METAL IONS, CHIEFLY Ag^+ AND Cu^+ , TO FORM INSOLUBLE ACETYLIDES.

YES, AND THE FORMATION OF A PRECIPITATE UPON ADDITION OF AN ALKYNE TO A SOLUTION OF AgNO_3 IN ALCOHOL, FOR EXAMPLE, IS AN INDICATION OF HYDROGEN ATTACHED TO TRIPLY-BONDED CARBON.



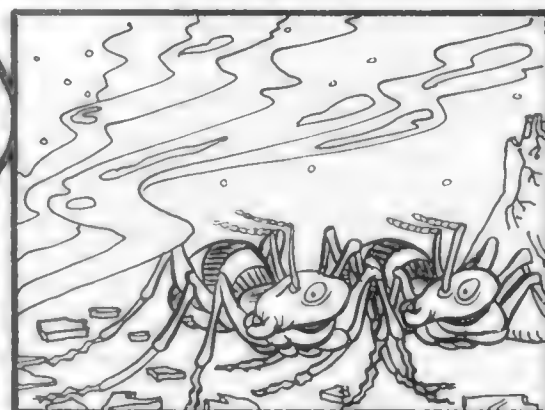
HMM... THAT REACTION CAN BE USED TO DIFFERENTIATE TERMINAL ALKYNES, THOSE WITH THE TRIPLE BOND AT THE END OF THE CHAIN, FROM NON-TERMINAL ALKYNES.



IF ALLOWED TO DRY, THESE HEAVY METAL ACETYLIDES ARE LIKELY TO EXPLODE.



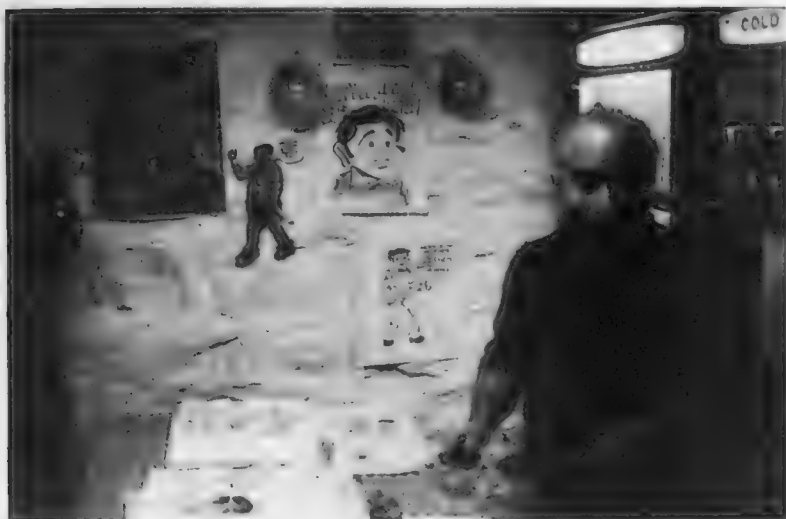
BANG



THEY SHOULD HAVE BEEN DESTROYED WHILE STILL WET BY WARMING WITH NITRIC ACID; THE STRONG MINERAL ACID REGENERATES THE WEAK ACID, ACETYLENE.

QUITE.





Dondi's 23rd birthday party with Instructor Irwin Hasen.

also a kind of communion with other people who are interested in the same things. We have a stringent list of rules—the same ones we maintain in our own home—because we have a reputation we want to preserve and the students have been very well accepted by the neighbors.

Q: Earlier I was talking with Irwin Hasen who, as our readers know, is the cartoonist who draws the 'Dondi' strip for the Chicago Tribune-N.Y. News syndicate. And I learned that he is spending the day conducting the 'Advanced Drawing', and the 'Design & Communication' courses. Now would you talk about what his routine is like?

A: First he gives perhaps a half-hour lecture and then he gives an assignment. Each student, by the way, will easily have as much assignment work to do after hours as he has to do during school hours. Irwin then checks each one of his students on his rounds. There are no extraneous courses here—nothing other than that which is slanted toward being a cartoon graphic artist.

Q: When I went to art school, I remember that we students did our cartoons at a big table. And I notice that here each student has his own drawing board, tabouret, lights, and working area. That certainly creates the same atmosphere that he or she will encounter in the professional world.

A: When we started the school two years ago, we bought new drawing boards, tables, chairs, tabourets, etc., so that the students would have regular professional-level set-ups.

Q: And I notice, too, that you have a library, filled with every imaginable book and magazine pertaining to cartooning.

A: Yes—Helen Ruiz, the wife of one of our students, maintains it and every week puts together an exhibit of some cartoonist's work. Students are permitted to take out any of the books and to use them for reference.

Q: What does your 'The Business of Art' course include?

A: The student learns what the professional field expects of him and what he can expect from that field. We go heavily into copyrights, the legalities, ethics, morality and honesty in business, and the instructor and I tell the students of our own private experiences in the business world—what we've done, how it has, or hasn't, worked out for us, stories we've heard pertaining to other cartoonists, etc.



Dick Ayers, Henry Boltinoff, Tex Blaisdell

Q: Some of your students are doing backup work at National Periodicals, aren't they?

A: Yes—National knows that these people are still students, but they realize that if they are ever going to get full-fledged professional artists, they need to cooperate in this way. The students can't go too far afield because I supervise their work, and National knows that the backup work will be more than acceptable.

Q: And would you add something about all the work your students did on those teaching kits which are used between the 4th and 8th grades in schools all over the country? It's really a very unusual project.

A: Here's how it works: A team from Warner Educational Services, which produces the books which are part of the kits, goes to National Periodical Publications and acquires the rights to certain comic book stories which they feel can be converted to their needs. These are comic book stories which have already been published, have appeared on newsstands everywhere, and up to this point have had nothing to do with this educational project. Following this selection of appropriate stories, these stories will be rewritten. The purpose of the books in these kits is to teach kids a little bit of history, geography, English, etc. Then about 50 to 60% of the original art work has to be changed to fit the new story. In one panel, for instance, the face of a man on the original page may be erased and the face of perhaps a girl, or a black, or a Puerto Rican, may be inserted instead. Our students have done all of these changes and additions, and you may well ask, "Why doesn't Warner Educational start from scratch with entirely new work?" The answer is that this method is much less expensive, and most of the educators involved wouldn't even know where to begin—they would almost have to start a publishing venture of their own. And comic book artists are just not available today in the numbers and quality that are needed. Our students re-letter these pages, re-do the drawings, color them, etc. 75 to 85% of the original stories, by the way, are changed, as well as 50 to 60% of the art work, as I mentioned a moment ago.

Q: Having seen the great number of these books which are eventually printed in color on good quality paper, I can appreciate the value to your students of the work they do on this project.



Berry's World



Dear Mr. Berry:

We noticed with pleasure the "Berry's World" cartoon mentioning a Disneyland poster. If the original artwork is available, we would be most grateful if we could have it for our collection.

Sincerely yours,
David R. Smith
 Walt Disney Archives

by D.B. Gilles

What do Carol Burnett, Frank Sinatra, Joe Garagiola, Hamilton Jordan and Farrah Fawcett-Majors have in common, other than the fact that they're celebrities?

They all are the proud owners of the original artwork for "Berry's World" cartoons.

Jim Berry doesn't limit his original art to celebrities only. Regular, everyday people throughout the country display Berry originals in their homes and offices.

How does Jim Berry approach cartooning? "Cartooning is a very personal expression of my thoughts, observations and ideas," said the mustached cartoonist. "I want to be incisive in my view of the socio-political scene, to comment on topical subjects with good-natured satire."

Finding the idea for a cartoon is the most important part of Berry's job. He awakens in the morning to read major newspapers, watch the early morning television news programs and read news magazines. In the late afternoon, after sketching out a number of ideas for captions, he begins work on the final version of his artwork.

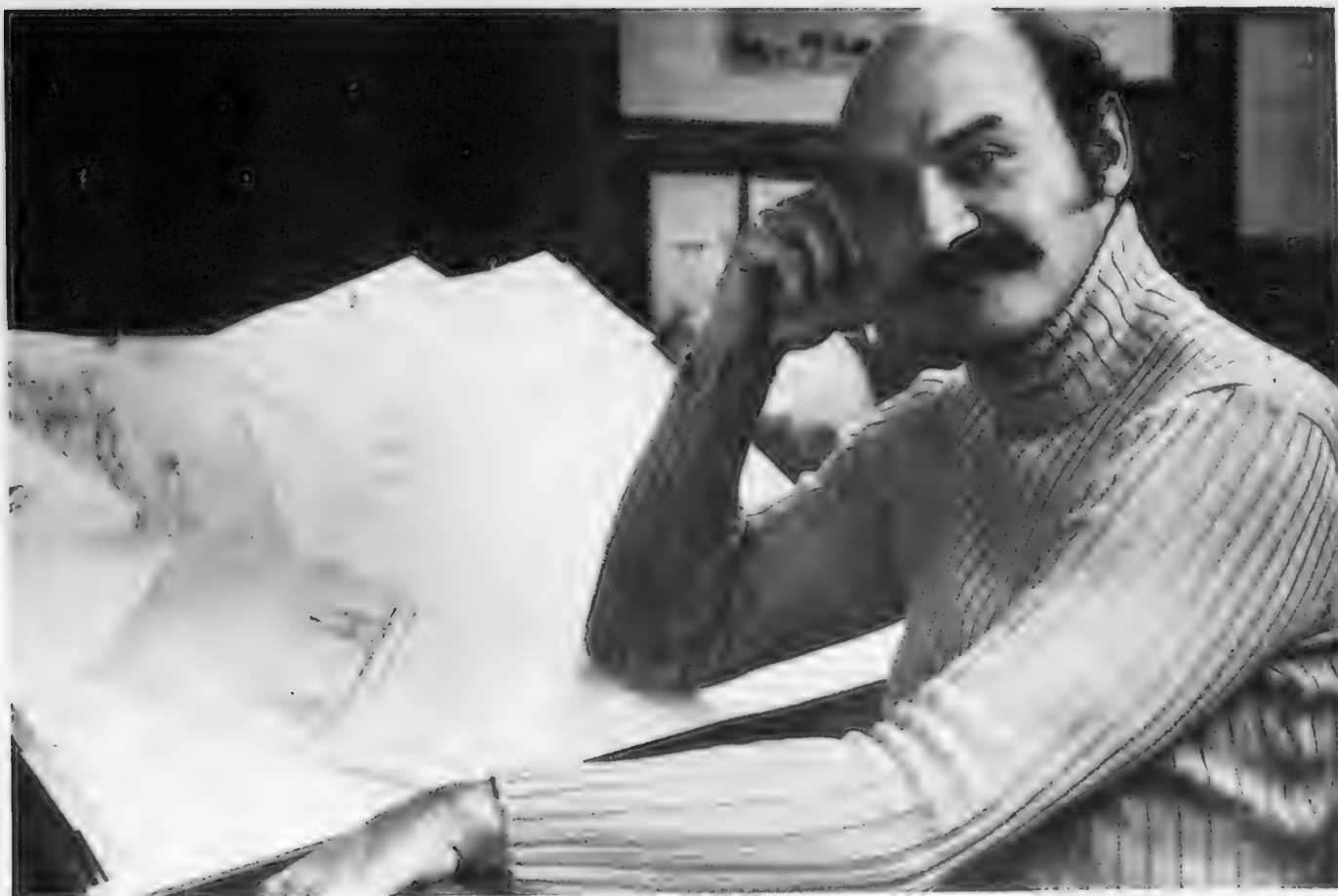
Berry, who became a syndicated cartoonist after spending many years in a variety of jobs from car salesman to consultant, works on a drawing after the idea is developed. The actual drawing time may vary from half an hour to eight hours depending on all the factors which go into artistry.

Berry, who is a five-time winner of National Cartoonists Society awards, was born in Oak Park, Illinois. He attended Dartmouth University and received his BA from Ohio Wesleyan in 1954. After a hitch in the Navy, he drew animations for television commercials and conducted training programs for a management consultant firm. In 1961 he joined the editorial art department of Newspaper Enterprise Association from which "Berry's World" got its start in 1963.

Berry began producing six cartoons a week, then his current level of seven.

Many of Berry's cartoons concern politics, however, about half concern other activities including social events, fashion and family life. "I think if you get locked into the political thing, it's not good," said Berry. "You need to have the broadest scope."

Reader response is one of the biggest joys of Berry's work. "It gets to be a personal thing and that's important to keeping the humanity in my work."



Perhaps the best assessment of Jim Berry comes from famed editorial cartoonist, Bill Mauldin, who said "The heart of editorial cartooning is satire. More cartoonists are getting into this field now, but few succeed as well as Berry.

Berry's World

FARRAH

April 13, 1978

Dear Jim:

This is just a short note to thank you and tell you how pleased I was with the cartoon you sent to me.

It was sweet of you to think of me, and I'm very honored to be a part of "Berry's World."

With warm personal regards,

Farrah

Fabergé



© 1977 by NEA, Inc.

"I hate to say this, professor, but this **COULD** be Pharoah Phawcett-Majors."

Berry's World



© 1975 by NEA, Inc.

John Berry

"I'd like to retire, like Frank Sinatra, and earn a little money working once in a while like he's doing!"

Dear Jim,

Many thanks for sending me the original "Berry's World." I'm proud to add this to my growing collection of your marvelous cartoons and I think you're a genius to do that kind of work day after day.

Cordially,
Frank Sinatra

Berry's World



© 1976 by NEA, Inc.

John Berry

"I've got it! For our 'token Republican' how about appointing Joe Garagiola?"

Jim,

Thanks for sending me the original cartoon. I can't begin to tell you how many I got in the mail with a little zinger which is why this country is the greatest—most have a sense of humor.

Joe Garagiola

Berry's World



Dear Mr. Berry:

"With regard to the recent controversy over NBC's new corporate symbol, we're delighted with your cartoon poking fun at our problem. . . ."

Donald W. Evers
Public Information
Department
National Broadcasting
Company

Berry's World



Marysville Joint Unified School District

1919 B STREET
MARYSVILLE, CALIFORNIA 95901
TELEPHONE (916) 742 5504

December 16, 1977

Senator S. I. Hayakawa
Senate Office Building
Washington, D.C. 20510

Dear Senator:

I'm having some difficulty, as a school superintendent, in explaining the inquiry of the attached cartoon to my 6th grade students. As a matter of fact, kindergarten children are having some difficulty in following the logic.

Perhaps you can help me with some responsible and logical explanation on tobacco subsidies.

Sincerely,

Marysville Joint Unified School District

Lewis J. Ferrari, Ph.D.
Superintendent

LJF:pl

Attachment

cc: Mr. Warren Thornton, Editor
Appeal Democrat

Mr. Jim Berry, Cartoonist ✓
N.E.A., Inc.



The Prince of Wales studying the cartoonists' view of the Royal Family at the opening of the Press Club exhibition. Seen, to the right of the Prince, is Sir Peter Vanneck, the Lord Mayor of London. Directly behind the Prince is our correspondent, Keith Mackenzie, the Exhibition organizer.



not by appointment

Our regular British correspondent, KEITH MACKENZIE, has very kindly sent us some examples of cartoons which were included in an exhibition of Royal cartoons which he organized for The Press Club of London. Following are some notes which Mackenzie has written about the exhibition.

by KEITH MACKENZIE

As part of the celebrations for Jubilee Year (1977) in England the Press Club of London mounted an Exhibition of Royal cartoons entitled "NOT BY APPOINTMENT". Consisting mostly of contemporary views of Royalty over the 25 years of the Queen's reign, the Exhibition included several historical

cartoons of Royalty and the work of two veteran artists — Feliks Topolski and Edmond Kapp

The Exhibition, proceeds from which will go towards the Queen's Silver Jubilee Appeal which finishes this year, was opened by Prince Charles on 30th November. The Prince chatted with some thirty editorial cartoonists who were at the opening ceremony, including Cummings, Jak, Mac, Fantoni, Giles, Sir Osbert Lancaster, Jon, Nicolas Bentley, Trog and Topolski.

To take away as a souvenir of the occasion, the Prince was presented with a specially-bound collection of original watercolour and ink cartoons. In all, 66 British artists contributed original drawings, including the veteran

cartoonist Illingworth and two expatriate English artists, Ronald Searle and Emmwood who now live in France. Included also were 4 women cartoonists: — Posy Simmonds, Sally Artz, Margaret Belsky, and Kim Casali.

Some of the album drawings, not previously reproduced, are reported to have caused much amusement at Buckingham Palace and will be included in a book to be published in Britain and the USA and Canada in the fall entitled "WE ARE AMUSED" — The Cartoonists view of Royalty. The Exhibition of Royal Cartoons may also be on exhibition in the U.S. later this year. The book will hopefully include a Herblock cartoon and one by Duncan MacPherson of the Toronto Star.

Cartoon by Reg Smythe

NO, IT ISN'T FOR CHARLES,
IT'S FOR ANDREW — THEY
NAMED 'IM AFTER ME, Y'KNOW



Smythe



Portrait of Prince Charles by Trog



"Is it really true that one day all this will be mine?"

Trog Punch 9th January 1974



Quo Vadis?

Cartoon by Ronald Searle



"If the Bevanites ran the Coronation . . ."
Cummings Daily Express 1st June 1953



"Damn Joneses—he's wearing a WHITE tie!"
Giles Daily Express 6th June 1977



Cartoon by Manny Curtis



Cookson Evening News 15th January 1974



Prince Charles is presented with his personal album of Royal cartoons by the President of the Press Club, The Hon. Vere Harmsworth. Seen between them is Manny Curtis, the subject of a recent *CARTOONIST PROFILES* story. Also seen is Alec Harrison, the Chairman of

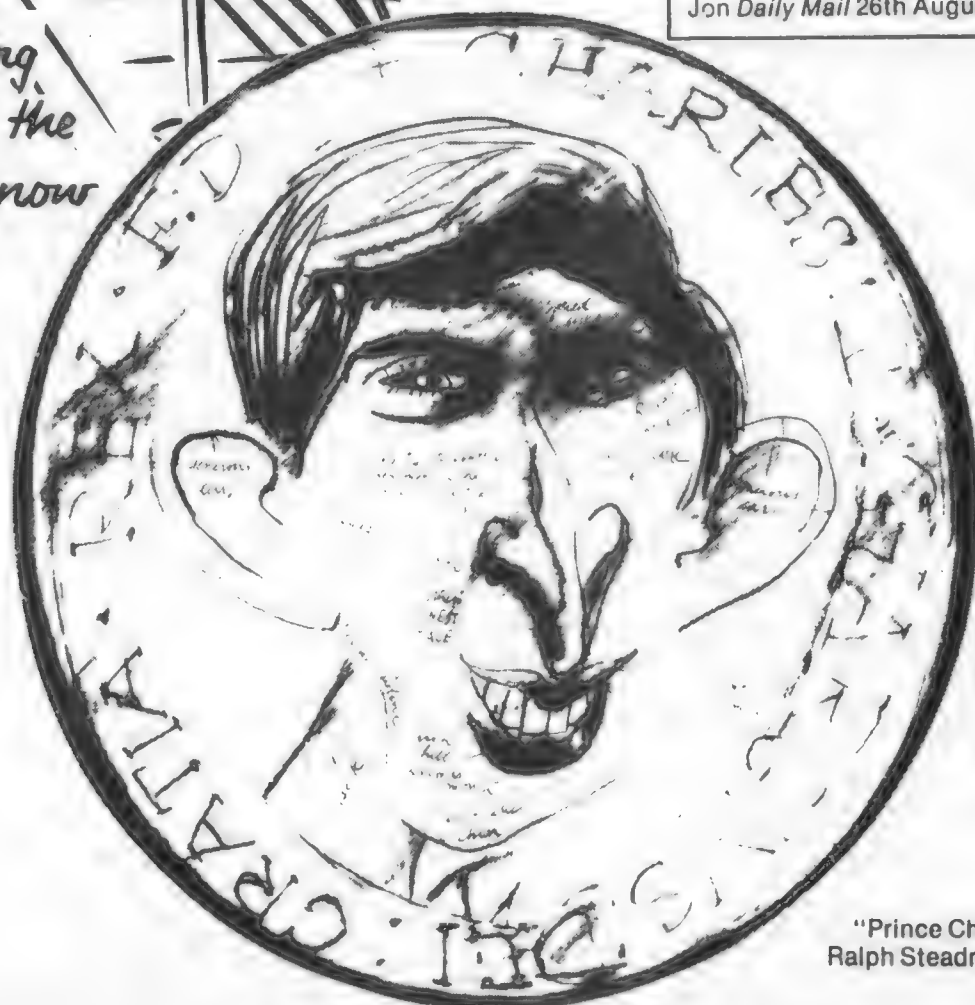


Cartoon by David Langdon



Jon Daily Mail 26th August 1977

"I shall be staying at my Mum's for the weekend. You know the address."



"Prince Charles" Ralph Steadman 1977



MEL CALMAN

MEL CALMAN TALKS TO HIMSELF

British cartoonist, Mel Calman couldn't find anyone willing to interview him, so he talked to himself about his work and his gallery in London.

M.C.: Let's begin. What kind of work do you do?

Himself: You should know, since you see most of it. I suppose it's mostly cartoons. Not gags – but comments on people and their feelings. I tried to do gags when I first started and got amazing rejections. Even bad magazines turned them down. Some magazines even folded, rather than print my work. Then I slowly evolved my own approach and got my own space in The Sunday Times. I do a weekly comment on the front page – and that takes up all my nervous energy.

M.C.: What else do you do?

Himself: I hate being asked that. I used to do brain surgery in my spare time – but I never found it very funny, so I stopped. People seem to think it's easy doing one joke a week – but it isn't. Oh, yes – I do something else. I run an art gallery. We sell cartoon originals, and drawings, and etchings and graphics and odds and ends – like my own stuff.

M.C.: Anything else?

Himself: I'm married. That takes up a lot of time. And I have two children. And two

MEN & WOMEN

by Calman



step-children. And a cat. And all my phobias, as well.

M.C.: *Anything else?*

Himself: There's my work for the Field Syndicate. I do a daily panel called "Men and Women" in some papers – and recently "Calman" in other papers. I think "Calman" is a good title. It's simple and means absolutely nothing.

M.C.: *How can you possibly do jokes in London, England for the United States?*

Himself: I don't know. Either I am very brilliant or terribly stupid. It is really impossible. As soon as I try to imagine a typical American reader, I am lost. It is such a big place and a reader in Ohio must have very different tastes from a reader in Los Angeles. But I assume they all have wives and husbands – and that is something that is the same all over the world, I think. Everyone quarrels and makes up, and is insecure and lonely – and pays income tax.

M.C.: *Could you tell us something about the conditions in England.*

Himself: It's very cold. And damp. And fog – all the time.

M.C.: *I meant conditions for cartoonists.*

Himself: Sorry. Terrible. I think cartoonists are very underrated. We don't have the traditions America has. Cartoonists in England tend to feel they don't matter on a

newspaper. I think Low and Vicky in the past had a lot of power and some glamour – but nowadays I feel we simply are taken for granted. The Sunday Times official history, for example, managed to omit any mention of its present cartoonists – and they include Gerald Scarfe, who is an international artist. But that may be the case in America as well, for all I know.

M.C.: *Were you influenced by English or American artists?*

Himself: Oh, American. I first saw some Thurber drawings when I was 12 or 13 and they touched some nerve in my system. I thought they were funny and poetic at the same time. I didn't want to be a cartoonist then – but I think his approach filtered into my unconscious. And then when I went to art school, I discovered Steinberg and was knocked out by his work. I still think he is the greatest cartoonist. He is head and shoulders over anyone else. He has such fertility and such a variety of invention and styles, that he makes me despair.

M.C.: *How do you work?*

Himself: Reluctantly. I leave it to the last minute. I keep trying to get ahead, but fail every time. I enjoy doing anything except work. I even sharpen pencils to avoid work. Sometimes I play jazz records to try and get into the mood to work – but before I can begin, the phone has rung and thank goodness, there

is an excuse to put it off for another ten minutes. But please don't tell Dick Sherry about this, since he thinks I love my work and I don't want to upset him in any way. He is a wonderful human being, and the fact that he is the President of the Syndicate doesn't stop me wanting to grovel whenever I meet him.

M.C.: *How did he come across your work in little old London Town?*

Himself: It was just like a fairy story. Well – nearly. Toni Mendez saw some of my work when she visited my English publisher in London. – and she fortunately liked it and showed it to Dick. I don't know what he likes about it. I have thought it wiser not to ask too many questions. I just try to keep quiet and stay out of trouble.

M.C.: *Thank you very much for taking this time to talk to me.*

Himself: Anything is better than working.

★

Calman's gallery is called "The Workshop" and is at 83 Lambs Conduit Street, London, W.C. 1. He welcomes visitors. The gallery has a regular stock of cartoon originals by British artists like Low, Heath Robinson, Phil May, Searle, Frank Reynolds, Heath, folkes, Trog, Poelsma, Larry, John Kent and many others. They also stock a selection of book illustrators' work. Prices are very cheap by American standards: a black and white original by a living cartoonist would cost about £15 (approx. 30 dollars).

MEN & WOMEN

by Calman



MEN & WOMEN

by Calman



AFGHANISTAN, THE 1880's! AT KANDAHAR, ON THE BRITISH NORTHWEST FRONTIER, SERGEANT PATRICK TUBRIDY AND A CORRESPONDENT OF THE **LONDON DAILY PRESS** STAND ON THE CANTEEN VERANDAH, IN THE INTENSE SUMMER HEAT. THEY REGARD THE MOUNTAINOUS LINKS THAT FORM THE MIGHTY CHAIN OF THE **HINDU-KUSH**. OUT OF THE **HINDU-KUSH** COMES A TALE WHICH TUBRIDY CALLS...

PARABLE!

J. DeFuccio &
-SEVERIN-

HINDU-KUSH MEANS "KILLER O' HINDUS".
KILLER O' HER MAJESTY'S **SODJERS** IS
MORE THE LIKES O' IT! **WE** BE THE WUNS
WHAT HOL' THE **LATCHKEY** O' THE **BACK**
DOOR O' **INDIA**! ALL THIM MOUNTAINS...



'TIS THE CONNUNDRUM O'
THIS WHOLE EARTH. UP IN
KABUL, YOU NIGH WELL
FREEZE TO DEATH,
DOWN HERE YOU
CHARCOAL!



THIS WORLD IS AITHER COVERED WID **MOUNTAINS** OR **OCEANS**, AN' MAN EQUIPPED FOR NOT **ONE** OR **T'OTHER**! TWO-THIRDS OF A WORLD THAT WUZ MADE FOR MAN IS WATER... AND HIM WHAT HAS NO GILLS!



THE GREAT VARIATIONS OF TEMPERATURE DEPEND LARGELY ON **ALTITUDE**... ELEVATION ABOVE SEA LEVEL... IN AFGHANISTAN.

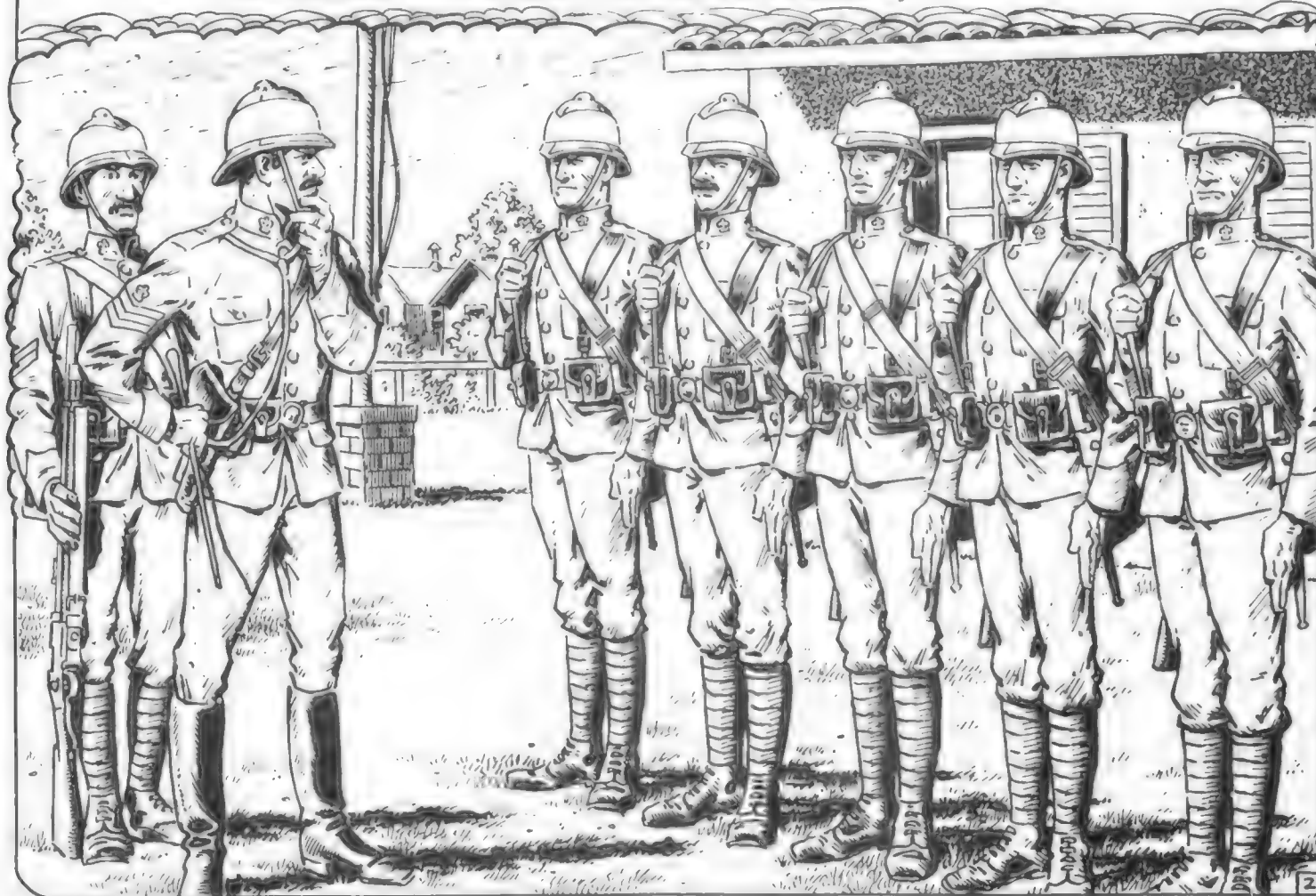
YES, 'TIS THE PERVERSITY O' THE TERRAIN, KIP!



I WONDER, PATRICK, COULD AN **ENGLISHMAN** ACCLIMATE HIMSELF TO THE ROBUST LIFE OF AN AFGHAN **TRIBESMAN**...?

T'WAS A YOUNG BHOY IN "F" COMPANY, SERVED OUT ONE FULL ENLISTMENT, AND WUZ TIME-EXPIRED A'FORE HE TURNED THURTY, WHAT WENT A'WALTZIN' WID SOME PATHANS... **DURANI** PEOPLE THEY WUZ ...

"IN HIS DAY, SHELLEY... **PRI'VIT** SHELLEY... SERVED THE QUANE AN' THE RIG'MINT AN' PUT HIS FOOT INTO NARY ONE O' THE REGULATIONS. BUT T'WAS JEST HIS UNIFORM WHAT MADE THE DIF' FRANCE O' HIM BEIN' CIVILIAN OR SODGER!"



"HE WUZ MILD AN' LEVEL-HEADED. JOINED UP FOR WANT O' BETTER TO DO. HE WUZ WUNST IN A TENT-SHOW, NEAR COVENT GARDEN IN LONDON. HE WALKED THE SLACK WIRE, HIGH UP OFF THE GROUND..."



"HIS MANAGER, THE MAN WHAT OWNED THE TENT-SHOW, GETS AN IDEA THAT THE BHOY OUGHT'A WALK A WIRE, STRETCHED 'ROSS TAVISTOCK ROW, ONE SIDE T'OTHER, WHILST HE PASSES THE HAT AROUND..."



"THAT WAS NOT SO BAD, BUT THEN THE BLOODY BLEEDER GETS THE IDEA T'WOULD BE MORE THRILLIN' IF N' SHELLEY WALKED IT **BLINDFOLDED**..."



"THE BHOY SAYS... 'SHORE, I'LL WALK IT **BLINDFOLDED**... WID YOU A 'RIDIN' PICKA-BACK ALONG WID ME!'"



"AN' THE BHOY UPS AN' COMES DOWN OFF'N THE WIRE FOR GOOD!"



"SHELLEY HAD HIS SLACK-WIRE WID HIM WHIN HE CAME TO THIS BOWER O' DESOLASHUN! WE WUZ HAVIN' A SAINT PATRICK'S DAY DIMONSTRASHUN... WID ME ACTIN' THE PART O' ME PATRON SAINT!"



"AS T'WAS, WE'D INVITED SOME O' THE MORE FRIENDLY TRIBES' CHIEFTAINS TO WITNESS OUR PAY'GINT...THE MORE TO MAKE FRIENDS O' THIM..."



♪ THERE'S NOT A MILE IN IRELAND'S ISLE WHERE DIRTY VERMIN MUSTERS; BUT THERE HE PUT HIS DEAR FORE-FOOT AND MURDERED THEM IN CLUSTERS. SO SUCCESS ATTEND SAINT PATRICK'S FEAST, FOR HE'S A SAINT SO CLEVER, HE GAVE THE SNAKES AND TOADS A TWIST, AND BOTHERED THEM FOREVER! ♪



♪ SAINT PATRICK WAS A GENTLEMAN AND CAME OF DECENT PEOPLE, HE BUILT A CHURCH IN DUBLIN TOWN, AND ON IT PUT A STEEPLE... T'WAS ON THE TOP OF DUBLIN'S HILL SAINT PATRICK PREACH'D HIS SERMON, THAT DROVE THE FROGS INTO THE BOGS, AND BANISHED ALL THE VERMIN! ♪



"THIN WE ASKED SURE-FOOTED SHELLEY.. THAT WUZ THE NAME HE WINT BY IN THE TENT-SHOW... TO GO A'DANCIN' ON HIS WIRE. THE CHIEFTAINS WINT WILD ALL OVER WID HIS PERFORMANCE..."



"THEY COMPARED SHELLEY'S ACT WID THE **SWORD-WIDE BRIDGE**, A MOHAMMEDAN BELIEF THAT AFTER DEATH, THE SOUL MUST CROSS A BRIDGE AS NARROW AS THE EDGE OF A SWORD, THAT CONNECTS **EARTH AND PARADISE...**"



"SHOULD THE SOUL BE OVER-BURDENED WID THE WEIGHT O' **SINS**, T'WILL FALL INTO THE ABYSS BELOW! SHELLEY NIVER FELL...SO THE CHIEFS SAY HE'S A **HOLY, SINLESS MAN!**"



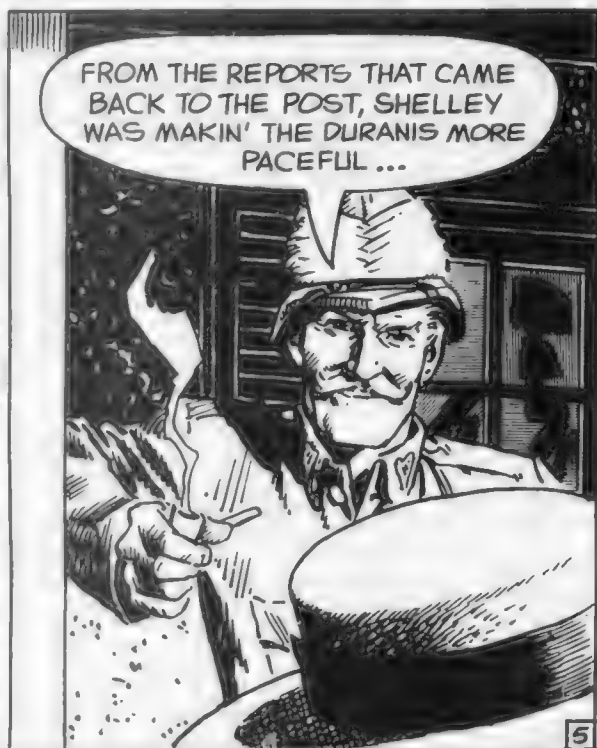
"AFTER SHELLEY'S PERFORMANCE, WE NIVER HAD MUCH TROUBLE WID THE **DURANI TRIBE**. THEY ALWAYS SHOT AT US OUT IN THE OPEN WHIN THEY DID FEEL SORT O' PLAYFUL..."



"WHIN SHELLEY GOT HIS HONOR'BLE DISCHARGE FROM THE ARMY, HE WINT TO LIVE WID THE DURANIS..."



FROM THE REPORTS THAT CAME BACK TO THE POST, SHELLEY WAS MAKIN' THE DURANIS MORE PACEFUL...



"SHELLEY CURED THEM OF THEIR ILLS AN' THE DEATH RATE O' THEIR NEW-BORN'S WINT DOWN. THEY LOVED HIM SOMETHIN' **FIERCE** ... CALLED HIM A **BLOWED-IN-GLASS SAINT!**"



"THIN, THE DURANIS HELD A COUNCIL. THEY AGREED SHELLEY WUZ **TOO GOOD** FER THIS UNWORTHY WORLD! BESIDES, HE'D BE MORE USEFUL IN THEIR PARADISE, INTERCEDIN' FER THEIR BLACK SOULS..."



"THE DURANIS TOOK SHELLEY OUT WUN DAY, PUT A KNIFE AN INCH BELOW HIS BREASTBONE, THIN SLASHED DOWN-WARD AN' SIDEWAYS..."



NOW HE'S A **SAINT!** THEY LEAVE HIM ON A ROCK AN' RUSH HOME TO PRAY TO HIS RELEASED SPIRIT, UP THERE IN PARADISE...!



"SOMEHOW, SHELLEY DIDN'T DIE RIGHT OFF. WUN O' OUR PATROLS CAME UPON HIM AN' BROUGHT HIM BACK TO THE FORT, MOST TINDERLY..."



"NONE O' US RECOGNIZED HIM, HIS APPEARANCE BEIN' CHANGED IN THE PAST FOUR YEARS, AN' A FULL GROWTH O' BEARD THAT WAS DYED ORANGE, NO LESS!"



"HE'S WEARIN' HIS HEAD TIED UP IN A TURBAN AN' THIM BAGGY TROUSERS WID AN EMBROIDERED VELVET VEST. WE THOUGHT HE WUZ JEST ANOTHER ROCK-CRAWLER."



"I SEE THAT HIS BLOODY-SOAKED HAND IS A'HOLDIN' HIS INSIDES INSIDE. I TELL THE INTER'PRETUR TO ASK HIM IF THE WOUND IS DEEP, NOT KNOWIN' WHAT TO ASK ON SECH AN OCCASION..."



"THE INTER'PRETUR PUTS IT TO HIM IN PUSHTU DIALECT: 'IS THE WOUND DEEP?'"



"THE PORE BLOODY DIVIL ANSWERS IN PUSHTU. THE INTER'PRETUR TELLS ME IN ENGLISH. HE SAYS, 'TIS NOT DEEP AS A WELL NOR WIDE AS A CHURCH-DOOR!'"



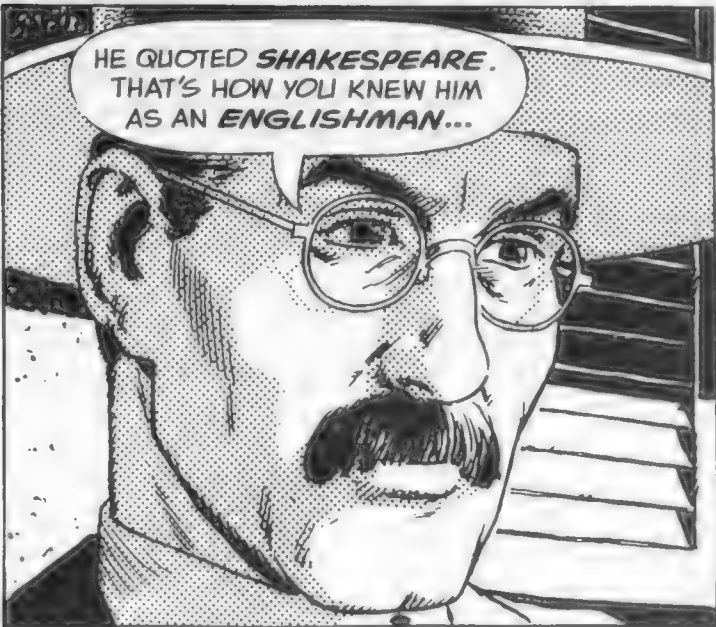
"THIN HE SMILES UP AT ME FACE,
CLOSES HIS EYES... AN' GOES TO
JINE THE **SILENT MAJORITY**."



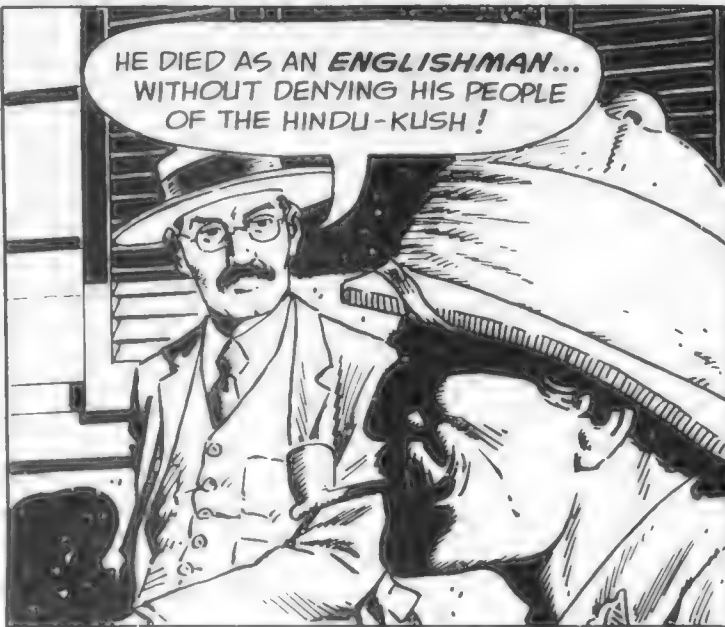
"NO, 'TIS NOT SO DEEP AS A WELL, NOR
SO WIDE AS A CHURCH-DOOR; BUT
'TIS ENOUGH, 'T WILL SERVE..."
ROMEO & JULIET, ACT 3, SCENE 1 ...



HE QUOTED **SHAKESPEARE**.
THAT'S HOW YOU KNEW HIM
AS AN **ENGLISHMAN**...



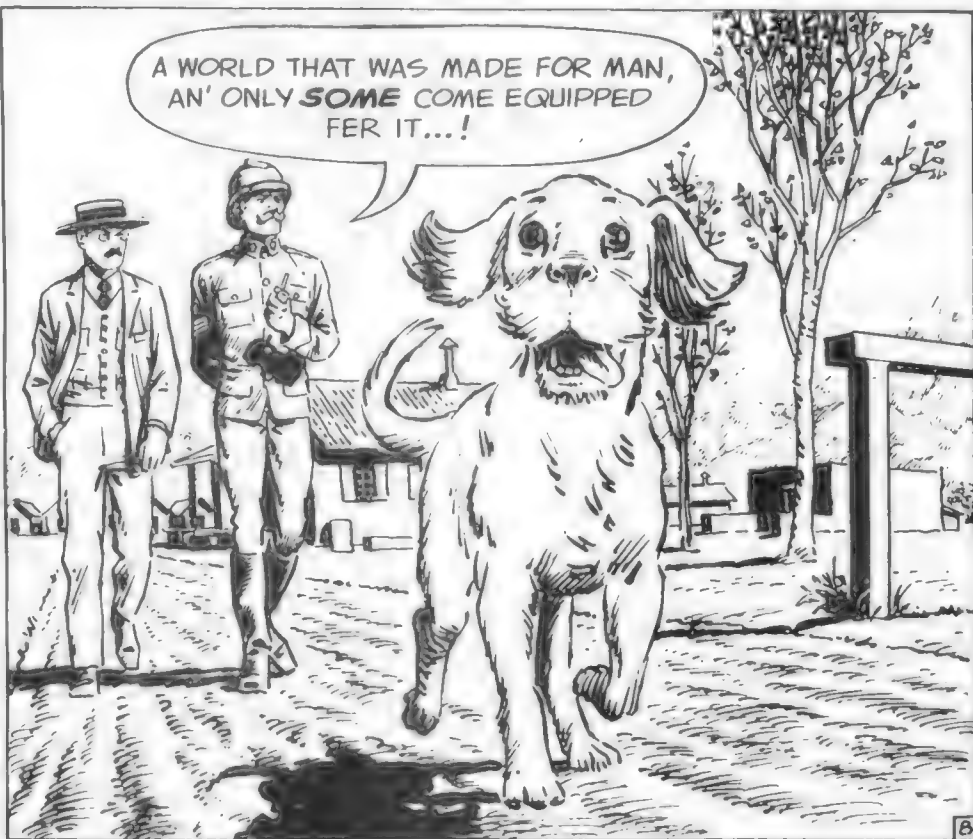
HE DIED AS AN **ENGLISHMAN**...
WITHOUT DENYING HIS PEOPLE
OF THE **HINDU-KUSH**!



'TIS A RUM
WORLD...



A WORLD THAT WAS MADE FOR MAN,
AN' ONLY **SOME** COME EQUIPPED
FER IT...!



ANIMATION

The International Animated Film Society is usually identified under the abbreviated term, ASIFA. Every European state has its ASIFA group. In the United States we have ASIFA East (in New York City), and ASIFA Hollywood (on the West Coast).

Every autumn, ASIFA Hollywood has an award dinner, a modified Academy Award event, where appropriate awards are given to members of the industry who have contributed something special or unusual to the Animation Arts. The awards are called Annie Awards.

One of the award winners last October was Bill Scott of the Jay Ward Studio in Hollywood. The Jay Ward Mini-Empire has given us Rocky and His Friends, George of the Jungle, Super Chicken, Fractured Flickers and the lovable Cap'n Crunch.

Millions of Americans who like these zany little TV satires will, I am sure, like to learn something about the man who writes them. Bill Scott is the man. He dashes them off as nonchalantly as he might add 2 and 2 on a school blackboard.

On the night that Scott received the award he was introduced by Bill Hurtz, the magnificently bearded artist-animator who, since 1959, has directed the unique off-beat Jay Ward pictures. Hurtz opened his appraisal of Scott at a moment during World War II. The names he mentioned are all well known animation talents, all draftees into the Motion Picture Unit of the U.S. Air Force.

So now Cap'n Crunch fans, Bullwinkle fans, here is Bill Scott viewed through the periscope of Bill Hurtz.

BILL SCOTT of TUJUNGA

One day in the Spring of 1943 at the Hal Roach Studios, some strange activities were taking place. Uniformed men were marching up the studio streets watched by the ghosts of Stan Laurel, Oliver Hardy and Cosmo Topper.

Among these marching soldiers were Frank Thomas, John Hubley, Jules Engel, Gus Arriola, Bernie Wolf, Phil Monroe, Rudy La

Riva, Joe Smith, Norm McCabe, Bill Higgins, Amby Paliwoda, Bill Bosche, Bob Givens, Bob McIntosh, Sherman Glas and yours truly. We were all under the garrulous leadership of Major Rudy Ising. Our company commander was that great military mind of the 20th Century, complete with swagger stick, Capt. Ronnie Reagan.

On this particular day, the G.I. who was drilling this impossible band of sad sacks into some kind of military formation was one Bill Scott. He had been recently transferred into the Air Forces' Animation Unit from Denver. Bill had been a speech and drama major in college with a bent for cartooning. However, he was an outsider. He had never worked in Hollywood. What he lacked in background, he made up in brass. Instead of being in awe of all these animated biggies, he assumed an arrogant stance that soon irritated most of us into taking a second look at him.



Bill Scott

Now the favorite indoor sport of all animation cartoonists is the drawing of a series of gags, inspired usually by a guy telling of some exploit of the night before. Scott would have forever remained an arrogant outsider had he not responded to the challenge of the gag series with some hilarious drawings which easily matched the best of Hubley's or the others.

At this time he was a terrible inbetweenner ruining my animation. He was soon pulled into Frank Thomas' and Hubley's unit as an apprentice court jester.

To the relief of all of us devout cowards, the war ended. Some of us went to a new company called UPA and Scott went to Warner Brothers' Cartoon Department. There he joined the illustrious company of Mike Maltese, Warren Foster, and Ted Pierce. Lloyd Turner was also a fledgling writer at this time. Scott lasted one year. His natural gift for not knowing his place as low man on the totem pole might have contributed to his leaving.

He surfaced next on "Time for Beany" as one of Bob Clampett's writers. Putting out a half hour a day for Stan Freberg and Daws Butler took Bill out of the apprentice class and into the pressure cooker. Looking and listening to Freberg and Butler got him into the art of hand puppetry. When the show became a hit, the question of money came up. Scott



found himself the leader of a planned walkout unless more money was forthcoming. He charged into negotiations as "Fearless Leader", a character he was to write and play years later. He charged so furiously he went right through Clampett's office and right into the street, not to be allowed back in.

Licking his wounds, probably with relish, he left show business and together with his beautiful wife Dorothy opened a doughnut shop. This was an even more hideous experience



Jay Ward

than the cartoon business. When Hubley asked him on board at UPA to work on their new Columbia release, he accepted with a tiny semblance of humility. At UPA Scott was teamed with Phil Eastman, a quiet man of great talent. It was love at first sight. They collaborated on all the first great shorts about Magoo and Gerald McBoing Boing. They had to match up to John Hubley's creative standards. This was complicated by John's peculiar genius for not knowing what he wanted until the work was done. Scott and Eastman would recuperate at the Smokehouse & bandage each other's bloodied psyches. In time they left UPA, Eastman to go to Connecticut where he became one of the best of children's book writers. Scott became a vice-president and writer for John Sutherland. He hobnobbed with tycoons as he wrote industrial films. This was not his finest hour. He returned to UPA at Bobe Cannon's request to doctor the Gerald McBoing Boing show, to make it "more rough house" as Bobe put it.

In 1959 Bill joined with Jay Ward of "Crusader Rabbit" fame to become co-producer and head writer for Rocky and His Friends, later to be known as the "Bullwinkle Show". Now he came into his own, writing wildly funny stuff with no censorship, no other egos to contend with. With Jay's complete respect, he was his own man. He also became a man of all voices, doing the voices of Bullwinkle, Dudley Dornight, Super Chicken and George of the Jungle. Also at this time came "Fractured Flickers". The last Bullwinkle show was made in 1964. They are still on the air. There were other writers, very good ones on the shows, but all their scripts

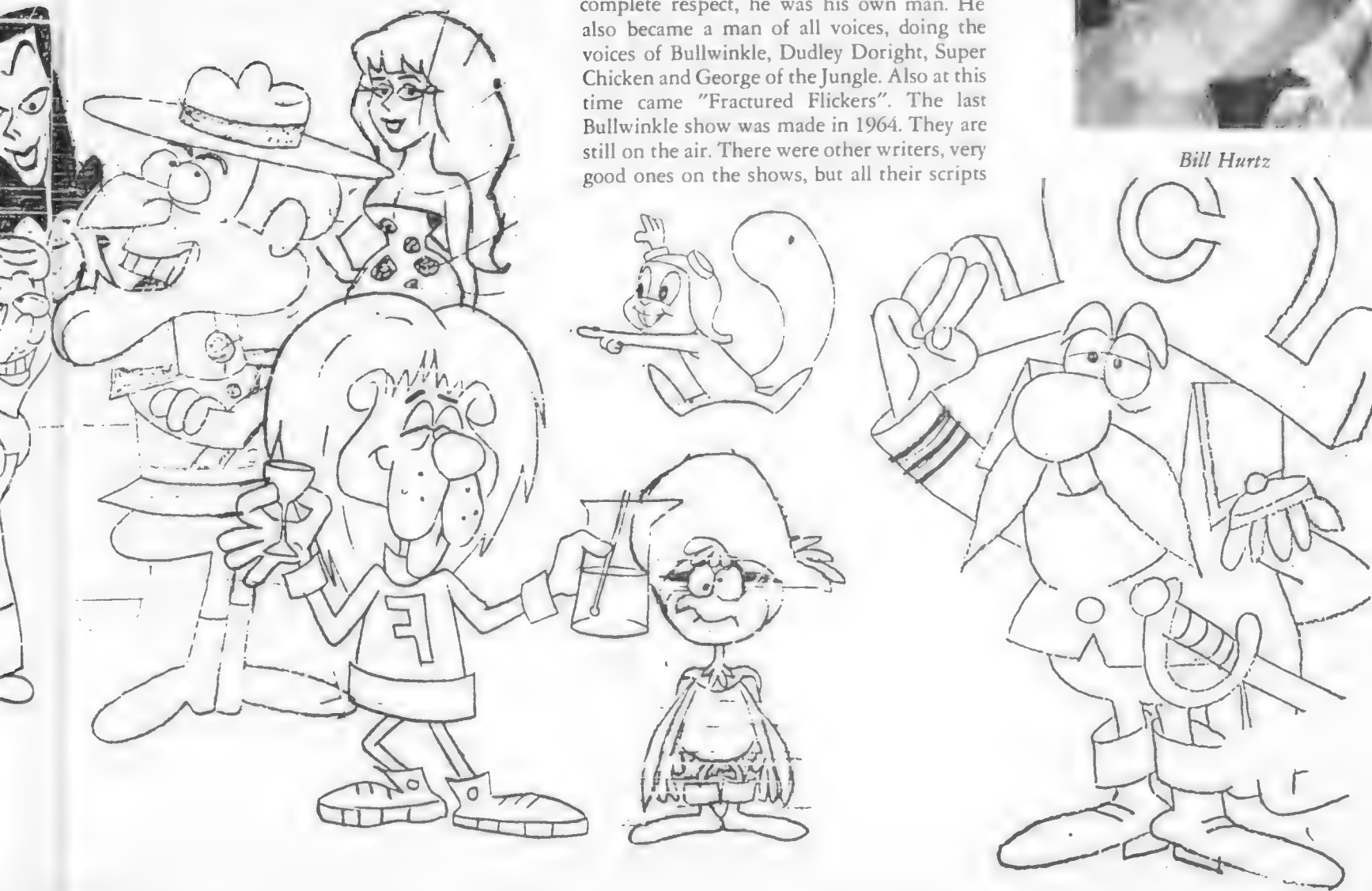
went through Bill for skillful editing and polishing.

Jay Ward then started a long relationship with Quaker Oats, to do their Cap'n Crunch commercials. The unusual item in this association is Bill Scott. The ordinary way commercials are done is to have an advertising agency write them. Scott took over the writing, the agency was fired, and we have gone on for thirteen years and almost 500 commercials for Quaker. Incidentally, Bill's voice is in every one of these.

What has he done in his spare time? He wrote a newspaper column, was a civil rights and anti-war activist. The most fun he has may be directing and acting together with Dorothy in a theatrical company known as the "Church of the Ascension Players." He has done a number of good works for people down on their luck. He would kill me for mentioning them. It would spoil his image. IMAGE? I think of Bill as a porcupine who is all heart.

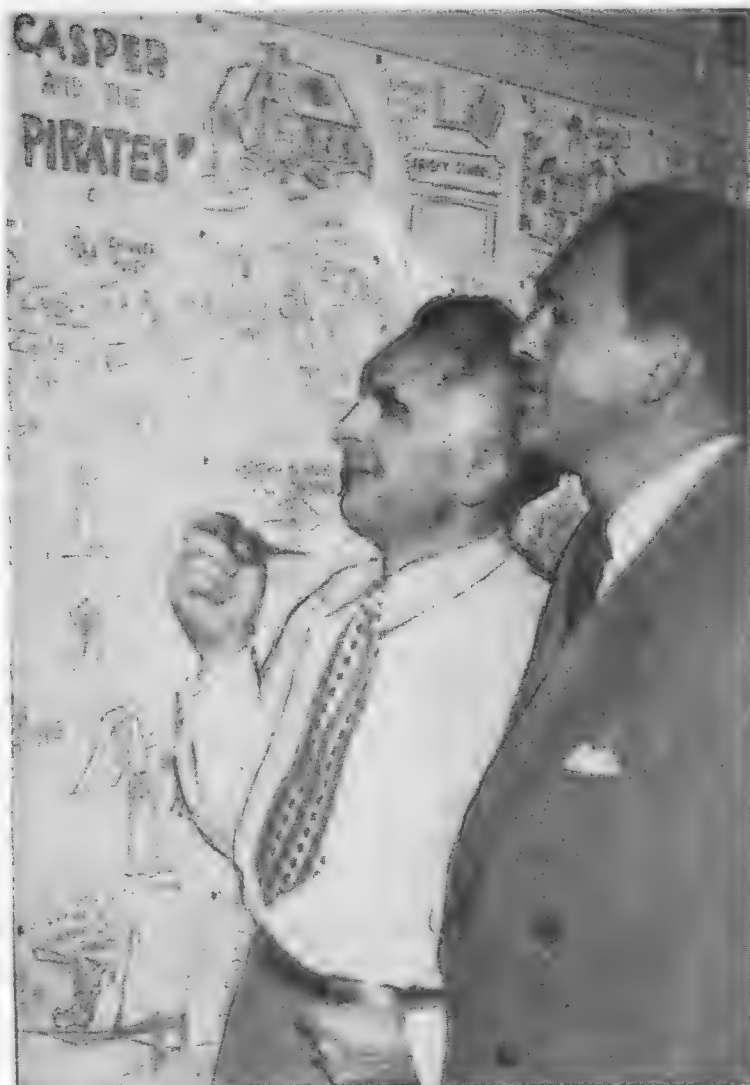


Bill Hurtz



I. KLEIN

Here's another in our series of reminiscent animation articles by former Disney artist, and New Yorker cartoonist, I. KLEIN.



Sam Buchwald (R), President Famous Studios, discusses a Casper short with I. Klein.

CREATION OF STORIES FOR ANIMATED CARTOONS, STORY BOARDS AND STORY MEETINGS.

Almost every Thursday evening, the late Bill Tytla and I would go to a newsreel theatre in the Times Square area to see an animated cartoon by a rival studio. We were both on the staff of the FAMOUS (Paramount) ANIMATED CARTOON STUDIO. We would only stay for the cartoon. Then we would stroll over to a coffee shop, usually an "Automat" for coffee and doughnuts. Bill always ordered tea. We would discuss the cartoon and particularly the parts (if any) that got the laughs.

This movie and coffee break was always the second half of an active evening. The first half started at 5:30 P.M. when we had dinner with Sam Buchwald who was President of Famous Studio and with the two directors besides Tytla—Sparber and Kneitel. Buchwald,

Sparber and Kneitel were really partners under the banner of Paramount Pictures. The purpose of these dinners was a dinner break before the business on hand, a final story-board meeting on a particular animated cartoon in the story stage of the cartoon production. The point in time here was the second half of the 1940s. Television had not yet swallowed the animated cartoon industry.

When Buchwald inaugurated the evening meetings, the restaurant of his choice was in a hotel across the street from the studio on West 45th Street. He made us feel it was a ceremonial occasion. We started with cocktails, followed by our choice of a meal from the menu. Buchwald was a generous host. Paramount Pictures honored the bill. It was not unusual for Sam to order champagne as an opener. As time went on we shifted, on Sam Buchwald's order, to restaurants further away, but within walking distance. At times though, Sam Buchwald would tell us that he

had heard of a new restaurant, some distance away, that he thought would be worth our trying.

That would always involve a cab ride. On one such gastronomic adventure, Sam was inspired to order a bottle of champagne. The waiter brought an uncorked bottle. Sam looked at the bottle, laughed and said, "No, I want a corked bottle to be opened at the table here." The waiter went off and returned in a short time with the same bottle but flanked by two burly, beetle-browed gents. One of them said in a rasping voice, "I just opened dis bottle of champagne in me wine cellar and I ain't gonna open another one." Sam shrugged. The waiter poured the flat, unbubbling, unsparkling stuff into our glasses. Sam: "Maybe we can work this into a comic sequence for our cartoons." That was the only time anything happened out of line. We never talked shop at these dinners, only had light conversation and told some jokes.

We also had story meetings during the work day. These meetings took place during the earlier stages of the story's development. The step-by-step process of producing a seven minute animated cartoon started with a five or six-line typed synopsis. When one of several ideas was accepted by Buchwald and the two directors, the story man (or men) shifted into gear, developing the synopsis into a cartoon story of about 125 story board sketches, thumb-tacked on story-boards hanging on the wall. From time to time there were story meetings. Eventually the story would be ready to go into animation, in about six weeks. This was the routine of story production at FAMOUS STUDIO. Each major cartoon studio had its own method and routine which was more or less the same as I have just outlined. The purpose was the same: to make very funny animated cartoons. The story-line, someone observed, is a clothes line on which gags are hung. The story meetings with the boss, or producer, consist mainly of changing or improving gags on that clothes line. As an animator before joining the Walt Disney staff, about eight years before Famous Studio, I had no contact with the story-board.

I received my animation assignment with only the story sketches for my particular parts of the scenario. It was thus at the Van Beuren Studio in New York and at Screen Gems in Hollywood. Though at Screen Gems I did a story on my own, with the continuity and gags in small sketches. The sketches were not pinned up on a story board but handed directly into production.

This is how it happened:

When I arrived in Hollywood, Charles

Mintz was the head of Screen Gems (Columbia Pictures). He engaged me in New York to come to Hollywood and join his staff as an animator. He suggested: "You've been doing your cartoons for the magazines. You should be able to turn out a story for us occasionally. How about doing one now." So... I concentrated and got an idea. I showed the idea to Mintz in the form of a short synopsis. He said it sounded good. I developed this idea into a story in about 100 sketches. It met with the approval of Mr. Mintz. He gave it to one of his directors and in several weeks it was on film. The title: "Ringing Doorbells." The story credit when it was screened at the studio was given to the director. I asked Mintz why I received no screen credit. His answer: Our directors always get the story credit. In fact they nearly always do their own stories.

After I had my second story underway, I was abruptly assigned to animate for one of the directors. This was the job I was supposed to do when I came to this studio. Several of my gags from that incomplete second story clothes line mysteriously appeared in another of the studio's cartoons about two months later.

I saw my first modern story-board when I joined the Walt Disney animation staff in 1936. It was shown to me by George Stallings. This happened on one of my first days at the studio. I met him in one of the corridors. I didn't know he was working for Disney. I was Stallings's assistant on my very first job at animation. After shaking hands, George explained that he was a story-man at this studio, no longer an animator. He invited me into his room. Two of the walls were hung with large cork-boards. The boards were covered with drawings, letter size 8½ x 11, pinned to the boards with thumb tacks, like a very large comic strip of about 200 panels. George Stallings narrated the entire story to me going from drawing to drawing. I never knew if George worked alone or with a group on this assignment. He said this story was ready for Walt Disney's judgment. I was quite impressed by this story-board treatment. In this process all the kinks could be ironed out before going into the actual job of animation. When next I saw Stallings on the following week he told me dejectedly that Walt did not approve of the story and it was shelved. He said that another team would pick it up at another date. I did not anticipate that I would be one of the team of three storymen, a year or more later, to shape this story into one of the Disney outstanding cartoon "shorts"... "MOTHER GOOSE GOES HOLLYWOOD.")

During the time I was on the Walt Disney staff I attended story-board meetings both as an animator and a story-man. They were attended by Walt Disney and a small group—the director who would pick up the story for animation, the story-men who worked on that particular story and the animators to be assigned to that film. There was always a stenog taking notes on an electrical shorthand machine...click, click, click, click,

click...as a sort of background music to the talk, talk, talk. The head of the story unit would narrate the story from the story-board, sketch by sketch, and read the dialog on the sketches. Walt would say very little during the remarks and suggestions that followed. He was a listener. At the end it was Walt Disney's decision, like a Roman Emperor at the gladiator combat arena...thumbs up or thumbs down...if the storyboard survived for production, or was in need of further work, or shelved for a later try.

I wrote about Terrytoon story meetings in an earlier article. I will by-pass it now. My longest experience at animated cartoon story work and story meetings was at Paramount's FAMOUS CARTOON STUDIO. This studio produced cartoon shorts of "Popeye the Sai-

lor," "Casper the Friendly Ghost," "Barney Google," and "Snuffy Smith". Also Bouncing ball song cartoons and a variety of other animated cartoon subjects. I also did a great deal of animation footage for this studio, but that is not the theme of this piece of writing.

As I said at the start of this article, the studio was run by three men; Buchwald, Sparber and Kneitel. FAMOUS STUDIO rose from the ashes of the Max Fleischer studio after it folded in Miami, Florida. The Max Fleischer Studio, of course, originated in New York. However the "Fleischer blood" continued in the FAMOUS STUDIO by way of Seymour Kneitel. He had married the boss's daughter, Ruth Fleischer. I was told that Isidore Sparber was also related somehow to the Fleischers. Sam Buchwald came

POPEYE LANDS ON A TINY PLANET

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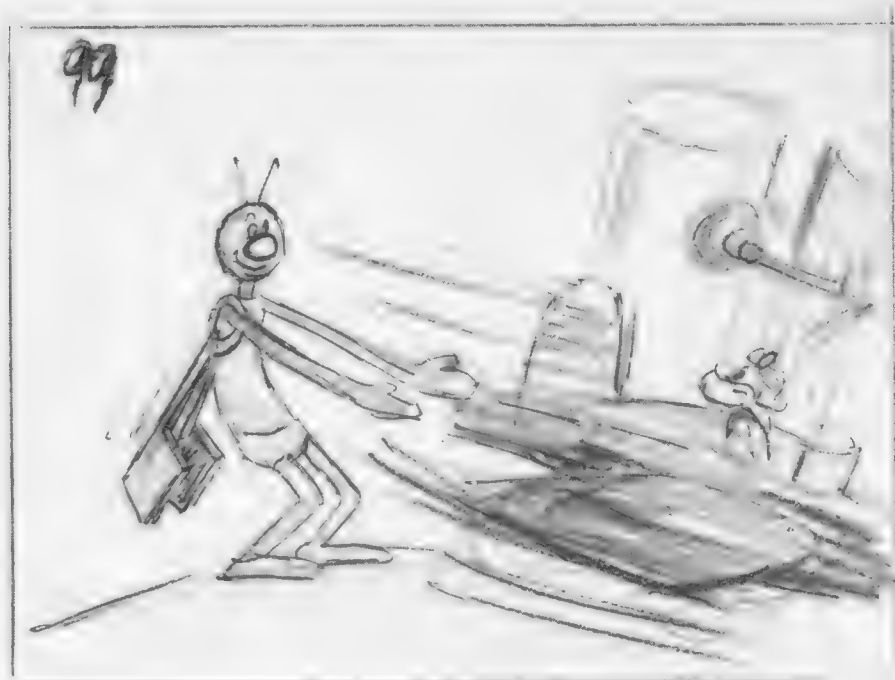
"FILL 'ER UP"

HE BURPS THE PLANE LIKE A BABY

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Sequence from a Popeye story concerning an airplane race between Popeye and Bluto.
(Cont'd on following page)



up by way of the Fleischer studio's business office. Kneitel felt he was the most qualified of the three partners to run the roost. He had been an animator and story man. Sparber had been an animation camera man. In my opinion Buchwald was more open minded and ambitious to raise the quality of the studio's cartoons. Kneitel seemed to act like he wanted Buchwald to attend only to office matters only. He thought that he, Seymour Kneitel, was the only animation professional of the three partners. All the story meetings, whether during the day or evening, found the two in conflict. Seymour was a shouter. Sam spoke quietly but held his ground.

Seymour had a final victory over Sam Buchwald. This was in January 1951. I had been working on a story and completed it, going through all the six weeks allotted from synopsis, through several story meetings. I had received the final okay from Buchwald to

number the drawings for production and to collect them. It was near going home time. I decided to leave that for the next day. That night, on his way home, Sam Buchwald died of a heart attack in the Pennsylvania Railroad station. The news of Sam's death reached the studio the following morning. There was a shock of dismay throughout the studio. (About one hundred and forty employees). Sam Buchwald was very well liked by the entire staff.

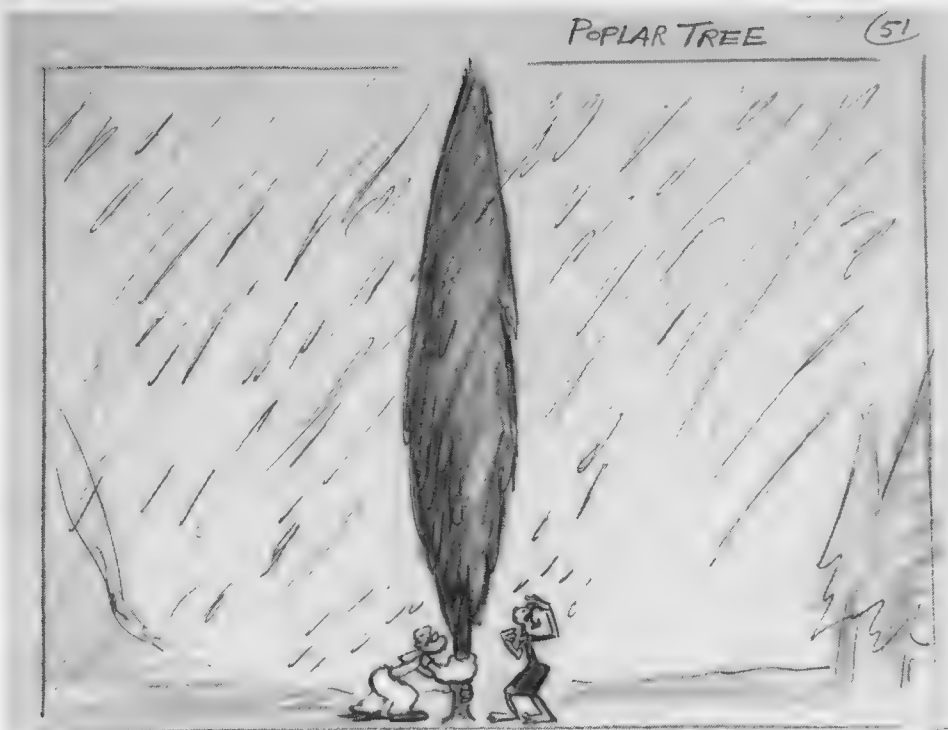
In the course of the development of this particular story, there had been the usual arguments between Sam and Seymour, but there was a particular confrontation over one gag sequence between those two. Sam said it was a very funny gag and Seymour insisted otherwise. It was only a short thing involving six or seven storyboard drawings. Sam Buchwald stood firm and the gag remained in the story. Then came Buchwald's sudden and unexpected death. The studio closed for the

day and those who wished, attended the funeral services. On the following morning, as soon as I arrived at 9 A.M., I started to number the drawings. I was doing that for barely five minutes when Kneitel walked in. "That gag is out," he said, and removed the guilty six or seven drawings from the story board. I don't think Seymour Kneitel had yet fully absorbed the fact that Sam Buchwald was dead.

With Buchwald's death the story-board dinners terminated. Thereafter all the story meetings were held during the regular working day. At the time I joined FAMOUS STUDIO there were two teams of storymen and I formed a third with another story-man. That was in 1944. One team was Carl "Mike" Meyer and Joe Stultz. The other was Otto Messmer and Bill Turner. (Otto Messmer, the creator of "Felix the Cat" for Pat Sullivan.) I don't remember the name of my first partner because he lasted only about two weeks. Later, Joe Stultz was my partner on one story. Another partner on one story was Jack Mercer, the voice for Popeye. He had been in the army (WWII). When he came out in 1945 he returned to his job with FAMOUS STUDIO as a story-man. Another partner for two or three stories was Jack Ward.

Jack Ward was an ex-vaudevillian. He and his wife had a song and dance act which took them around the vaudeville circuits for many years. He first was brought into the animation business on his knowhow as a dancer on a part time basis, by Max Fleischer. But there was another important factor. Sound synchronization with animation. That was the time when sound pictures were new. To synchronize the cartoon action with the sound track was a problem each cartoon producer had to solve on his own. Jack Ward worked out a sound-picture method based on his dance technique that served the purpose until someone came up with a better method. He was an inventor with several patents to his name. Those patents never paid off though. Max Fleischer found that Jack had story and gag ideas. He offered Ward a job in his story department which Jack Ward accepted. Jack continued with the studio when it changed from The Fleischer Studio to FAMOUS ANIMATED CARTOON STUDIO. I learned a lot about vaudeville actors from Jack Ward. Much about their lives on the road. It was not a particularly colorful or romantic existence.

Aside from the few stories I worked on with Stultz, Ward and Mercer, all the other stories (and there were many) I worked on alone, in my own story-room. One mid-afternoon Buchwald came in, and said, "Put on your hat and coat. We're going to see a Disney cartoon." We walked several blocks to the Paramount Theatre on Broadway. Sam showed some credentials at the ticket window and in we went. From that time on, from 1945 until his death in 1951, Sam called me out to go with him to see not only the Disney shorts but all the Disney cartoon features released during that period. After the show we would always stop at an orange drink stand for refreshments. Sam's observations were all of admiration. He attended these shows as he



A story sequence from a Popeye animated cartoon.

would a classroom. Of course I too profited by keeping up with the highest quality of animated cartoons at that time.

There was another phase of story meetings. That was the consideration of story ideas submitted by our studio people outside of the story department. Also stories by outsiders. One such story was about a friendly ghost, which was bought by Buchwald, from an outsider, for a single seven minute short—a "one-shot". The title: "CASPER, THE FRIENDLY GHOST". After this film was finished, Sam thought that perhaps a number of shorts could be made about Casper. He called a meeting of his story-men and his two partners in his office. It may seem unbelievable now, in view of the many Caspers subsequently produced, that at this first story meeting we were almost convinced that The Friendly Ghost was really a one shot idea. But Sam insisted that we keep at it. Well, somehow, after many hours of talk-talk-talk someone said something that had bounce and we bounced it around. That "cracked-the-nut" and we were on the move by the end of the afternoon. A story team was assigned to roll the ball along.

"Casper the Friendly Ghost" turned out to be one of Paramount's most successful cartoon shorts. Many years later in 1976 CASPER was still going strong. A published report said that 244 "Casper The Friendly Ghost" animated cartoons are seen currently by over 20 million people . . . world wide.

The story meetings in all stages were often productive of fresh comedy ideas. On the other hand, the frequent going-overs during the six weeks work-time for each seven minute film, often watered-down earlier spontaneous gags, replacing them with duds.

The final meeting on a particular story concerned the nearly finished film. We had an "inter-lock" screening. The picture part on one reel and the sound track on another reel. The two were interlocked in the projector, thus leaving leeway for small changes before the final sound-picture print. Present at these sessions would be the three partners and Bill Tytla. Also the head animator for that picture (sub-director) and the story-man or team and myself. We met in the screening room at noon. We first had lunch, brought in and paid for by the studio. I still have mouth-watering recollections of the sandwiches . . . fully packed on rye bread, hot pastrami or hot roast beef, or hot corn beef, with hot coffee and apple pie. While still chewing the last of our pies, the screening began. The purpose of this session was to tighten-up, cutting a few frames here and there and possibly dropping some of the dialog. An overlooked camera mistake was sometimes caught.

There was one session particularly to be remembered, but not for the expected reason. We were finished with our lunch and ready for the screening when I realized I had left my eyeglasses in my room. I quickly went down by elevator, picked them up. Returning, I was impatient with the elevator for not responding to repeated button-pushing. I ran up the several flights of stairs. I was sur- 97



I. Klein pinning up a storyboard sketch.

prised to find Sparber standing in the stairs-hall outside the door to our screening room. Sparber said quite calmly: "There is a fire in the projection booth." I went into the screening room. Everyone was gone. A strong acrid smell was in the air. There was an inter-office phone on the wall. I phoned and said "There is a fire in the projection booth." Answer: "I know. The fire department has been called." I opened the door to the projection room. Smoke, lots of smoke, mostly against the ceiling and SAM BUCHWALD PUMPING FOAM FROM A FIRE EXTINGUISHER AT THE LARGE PROJECTION MACHINE. Then I heard a voice behind me: "Beat it fella. Want to get hurt." I turned. There were several firemen in the room. I cleared out fast.

In 1951 after Sam Buchwald's death, Paramount, the parent company, sent in a new office manager. He was a man from their bookkeeping department and he remained a bookkeeper. The show was now entirely in Kneitel's hands. The new man was often ridiculed for inept suggestions when he ventured into story meetings. About five years later, Paramount replaced the bookkeeper with another man whose experience in films was at a film developing laboratory. This man forced himself into an active participation in production.

In 1954 after ten years on the staff of FAMOUS (Paramount) Studio, I changed jobs. I shifted over to animate for TV commercials. For about five years I was very busy at several new studios which had sprung up for the production of such commercials. One day I met Kneitel by chance in a res-

taurant in "animation alley"—West 45th Street between 5th and 6th Avenue. He asked me to come back to work again at the studio. I did.

Changes were taking place in the animation field. Aside from the TV animated commercials with their own techniques, the entertainment cartoons were undergoing a change. Full animation was being replaced by "limited animation". The result was stilted action, but the cost was lower. I fell into that short cut with story work. Upon my return to FAMOUS which was now called PARAMOUNT CARTOON STUDIO, my first assignment was animating several scenes on a "Popeye" cartoon. Then I was asked to do a "Casper The Friendly Ghost" story. I submitted several ideas and was told to develop one which was chosen. Instead of working in a room by myself as I had done in the past, I worked on the story at my animation board. I used no story-board, just piling up the story sketches as I drew them. At the end of five or six days I had what I considered a first draft done in rough drawings. Then followed two surprises. The first: Kneitel approved the story with only a few small suggestions. The second: After I made the changes, I said that now I would make my usual finished story drawings. He said that the roughs tell the story well enough for the animation end of the production. This was a revolutionary change. I began to turn out stories in about a week and a half. No more chewing and regurgitating gags for weeks. The result was more spontaneous material. I also had open time between stories to do a great deal of animating.

At the end of July of 1964 I received a phone call before going to work, from the studio manager. He was sobbing. Seymour Kneitel had died suddenly during the night. That was three and a half years after Sam Buchwald's death. I failed to mention that Sparber had died somewhere between the two dates. The three partners all passed on while they were still young men in their mid-forties. The demise of Paramount Cartoon Studio followed within several years. After Kneitel there followed one after another Paramount-appointed animation directors. Each in turn was fired. Then the final curtain. For my own part I continued at other studios on TV commercials and TV entertainment cartoons.

The film cartoon I most enjoyed working on as a story-man was "Popeye the Sailor" and his fellow characters. But there was creative fun in all the animated cartoon story-work, though it was rough going at times.

One last anecdote; Seymour Kneitel brought his twelve year old son to a story meeting at the studio one afternoon. The story-man told the story from the story board. Then, before the discussion got under way, Seymour asked his boy what he thought of the story. The boy said: "It's funny. I like it." His father made a sour face and then countered: "A lot you know. That story stinks." The son: "Gee whiz. This is a tough way of making a living."

The professional story-man can "take it" whether from a Disney, a Paul Terry or from anyone else. ●

Dividend Rate.	First.	High.	Low.	Last.	Ch'ge.
ibi Power & Paper.	40	40	38	38	— 6 1/4
aham & S. pf. (7)*	107 1/4	107 1/4	107 1/4	107 1/4	— 2 3/4
ms Express pf. (5)	87 1/8	87 1/8	87 1/8	87 1/8	+ 1 1/8
ms Millis (2)	26	26	24 3/4	24 3/4	— 2 3/4
ance Rumely	8 1/4	8 1/4	7	7	— 6 3/4
ance Rumely pf....	20	20	15	16	— 7
mada Lead	1	1	8/4	8/4	— 8/8
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Way El. Appl. (2 1/3)	25	25	25	25	— 3'
x Rubber	2 1/2	2 1/2	2 1/2	2 1/2	
ska Juneau	5 1/4	5 1/4	5	5	
any Perf. W. Paper	5		5		
ghany Corporation.	24 1/4		21 1/8		
g. Corp. pf., x w. (5 1/2)	88 5/8	88		88	
ed Chem. & Dye (6)	205	212		210	
ed Chem. & D. pf. (7)	122			121	
s-Chalmers Mfg. (2)	46 1/4	41		41	
ha Port. Cement (3)	30	30		30	
algamat. Leather.	1/8	3		3 1/2	
eraca Cor	10 1/4	2		17 1/2	
Agricult.	7 1/4			4	
Agricult.	26			25	
Beet Su					
Bosch M					
Br. S. & (10)	49	49			
Brown ec.	4 1/4				
Br. Bov	64				
Can (+5)	130 1/4				
Can pf.	136 1/2	136 7/8			
	211	271 1/2			

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